Music Programs

1970-71

Missa Criolla ..... Ariel Ramirez
(1921-)

Senor, ten piedad de nosostros.
Lord, have mercy on us; Christ, have mercy on us.

Gloria a Dios

Glory to God in the highest and on earth peace to men who love the Lord . . .

Santo, Santo, Santo

Holy, Holy, Holy, Lord God of the Universe. The heavens and the earth are full of Thy glory. Hosanna in the highest.

Cordero de Dios

Lamb of God, Who takest away the sins of the world, have mercy on us, give us peace.

INTERMISSION

III

Brankovo Kolo (Branko's Kolo) ..... Dr. Jovan Pachu
(sung in Serbo-Croat) (1847-1902)
(The kolo is the most famous Croatian dance.)

Kolo, kolo, turn around. From far and near come brothers—the fiery, the good, the hard-hearted, the honest, the hero, the rich and the handsome—come and let us all dance.

Songs from Vranje ..... Vlastimir Perichich
(1927-)

Stojana, hi, Stojana, my sweetheart, will you marry me? Stojan, I cannot marry you; my mother will not allow that. Stojana, hi, Stojana, a high mountain cannot move. Men cannot cross on feet a deep river, a girl asked in marriage cannot sleep. Dude, sweet Dude, are you at home, are you alone? Hi, girl, you have red hair; do you spare it? If I would spare it, I would give it to you to entangle it. Hi, girl, you have a white face; do you spare it? If I would spare it, I would not give to you to kiss it.

Water Springs ..... Josip Slavenski
(1896-1955)

Water springs from the stones, beautiful and blue; a rose rises from its roots, beautiful and red. The maiden says: "People say that we are in love; I wish it were so." The young boy replies: "I love you and will love you 'til I die. How my young heart aches!"

Muha i Komarac ..... Dr. Miloje Milojevich
(The Fly and the Mosquito) (1884-1946)

A mosquito asked a fly to marry him. The wedding guests—honeybees and wasps, dee, lee, lee—took her to her new home in a small pumpkin. The mosquito stretched his legs: Take off my shoes, my wife. She answered: Go away, weak boy. The mosquito hit the fly with his leg. The fly started to cry. The ant heard and hit the mosquito with a mace. The mosquito started to cry, and the fly started to laugh, dee, lee, lee.

Miljeno Cvéce Sareno ..... Ljubomir Boshnijakovich
(Sweet Colorful Flowers) (1891-)
(Suite of Folk Songs from Serbia)

Sweet colorful flowers the girl Stojka gave to her sweetheart. Oh, red rose, why have you bloomed so early? Spring made me bloom. A young girl took me and put me on her breast where I died.

Whose is that girl, Radule, who goes early to the spring? That is Stojna, the priest's daughter, Radule, that is my sweetheart.

Why is the city Smederevo closed all day and open all night? A mother makes her son marry, his wife is still alive and has a small son of seven years. Oh, girl from Smederevo, open the city so I may see your white face and dark eyebrows.

She took a loan and did not give it back. She will return it in the spring when beautiful violets bloom.

UA 761

Two Dalmation Songs
(performed without pause)

My Flowers ..... arr. Darinka Matich
My flowers, I want to pluck you, but I have no sweetheart to give you to.

So, What? ..... arr. Borivoje Simich
So what? What say the two lads? When two lads from Brach meet on the landing, Madame Mary passes by, looking at the lads. So what? What say the two lads? Nothing is yours; it's my barrel. My tall young lantern, my falcon! says Madame Mary. A young girl passes with a pitcher of wine. So what? What say the two lads? Come on, girl, give us the pitcher of wine, for the two lads from Brach.

Jugoslovenski Splet (Yugoslavian Suite)
(performed without pause)

Spring Will Come ..... arr. Darinka Matich
The Spring will come; I look forward. The day when I will be happy and drink sweet wine I will be happy and the grass green while a small bird will sing a song. The cuckoo, my friend will sing, cuckoo, cuckoo. I would like to be happy like that.

Blossom, Blossom, Violet ..... arr. Vinko Zhganjec
Blossom, blossom violet; don't make me sorry I cannot pick you. Blossom, my sweetheart. I planted you in the bottom of my heart, but I see that another boy wants to pick you.

Hi, My Mother ..... arr. Darinka Matich
Hi, my mother loved two boys, I want four. Of course, I don't need more. Here I am, here you are, we will have a wedding. My sweetheart is a merchant; he sells everything for money. Just his heart he does not sell, he gives it to me.

How the Souls ..... arr. Darinka Matich
The souls of our ancestors are present today over Cetinje! Catch me another, white hands, catch every good thing. Jump up, swift legs, jump up to every good thing!

Dimitrije, My Only Son ..... arr. Darinka Matich
Dimitrije, my only son, yon are just sitting and drinking while your wife cheats you.

Rum, dum, dum ..... arr. Dragan Shuplevski
Zurlas play in the village. The drum (toupan) beats, rum, dum, dum. Young girls and boys dance in two kolos.

Instrumental Improvisations on Folk Themes

Lindzho ..... Vladimir Berdovich
Dan, dara, dan! Drink, brother, but don't get drunk. Even if you drink three hundred golden coins, Ivo will pay everything for you. Drink, brother, drink. Dance Lindzho, hi!

Kolo ..... Djordje Karaklajich
Daj, digu, digu . . . Let us sing with a high-pitched voice; let us dance with swift legs, daj, digu, digu . . .

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SHOWCASE FACULTY CHAMBER RECITAL

8:15 p.m.
Monday, October 5, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 6

PROGRAM

Sonata in G minor for viola and piano ..... C.P.E. Bach
Allegro moderato
Larghetto
Allegro assai

David Dalton, *viola*
Lowell Farr, *piano*

Sonata for three unaccompanied kettledrums ..... Daniel Jones
Moderato
Allegro assai
Lento e solenne
Agitato

Harrison Powley, *timpanist*

Adagio ..... Schubert

Lento - Allegro ..... A. Vivaldi

Carson Sharp, *trombone*
Susan Young, *piano*

Gott du hast es wohl gefüget ..... J. S. Bach
Duetto from Cantata No. 63

Donna Dalton, *soprano*
Robert Downs, *bass*
Darrel Stubbs, *oboe*
Glenn Williams, *bassoon*

Robert Manookin, *harpsichord*

Notturno for clarinet and piano ..... S. James Kurtz

David Randall, *clarinet*
Paul Pollei, *piano*

Two arias from *Tosca* ..... Puccini
Recondita armonia
Elucevan le stelle

Ray Arbizu, *tenor*
Maxine Cameron, *piano*

BRIGHAM YOUNG UNIVERSITY

presents

GARY GRAFFMAN

pianist

8:15 p.m.
Wednesday, October 21, 1970
de Jong Concert Hall

PROGRAM

Sonata in G major (1784) (Hoboken XVI/40) ..... Haydn
Allegretto innocente
Presto

Three Intermezzi, Op. 117 ..... Brahms
No. 1, E-flat major
No. 2, B-flat minor
No. 3, C-sharp minor

Sonata in C major, Op. 53 ("Waldenstein") ..... Beethoven
Allegro con brio
Introduzione: Adagio molto; Rondo: Allegretto moderato

INTERMISSION

"Gaspard de la Nuit" ..... Ravel
Ondine
Le Gibet
Scarbo

Étude in C-sharp minor, Op. 2, No. 1 ..... Scriabin

"Islamey" (Oriental Fantasy) ..... Balakirev

****

Joseph Haydn: Allegretto innocente
Presto

In the late eighteenth century, Charles Burney, musical scholar and intimate friend of Samuel Johnson, wrote in his *General History of Music* of Haydn's originality: "Ideas so new and so varied were not at first so universally admired in Germany as at present In 1772 a friend in Hamburg wrote me that"the genius, fine ideas and fancy of Haydn, Ditters and Filtz were praised, but their mixture of serious and comic was disliked, particularly as there is more of the latter than the former in their works' . . . Indeed, his compositions are in general so new to the player and hearer that they are equally unable, at first, to keep pace with his inspiration. But it may be laid down as an axiom in Music that whatever is *easy* is *old* . . . and what is *new* is of course *difficult,* and not only scholars but professors have it to learn. The first exclamation of an embarrassed performer and a

bewildered is that the Music is very *odd,* or very *comical;* but the queerness and comicality cease, when, by frequent repetiton, the performer and hearer are at their ease.'" Although Haydn's music is no longer considered *"very odd,"* the cheerfulness and good humor of this sonata are as exhilarating today as they were two hundred years ago.

Brahms: Three Intermezzi, Op. 117

Brahms was first of all a composer for the piano; he wrote and published piano compositions for forty years. These three intermezzi are characteristic of his later years, when he seemed to feel that there was no point in hiding his pessimistic and somber thoughts. No bravura display is thought of or oven hinted at: each small work in an architectural creation of Gothic simplicity and sincerity, a small gray arch of tones shaped to its own meaning and purpose. Brahms is said to have alluded to these three intermezzi as "lullabies of grief." No. 1 is prefaced with the lines of a Scottish ballad: "Balow, my babe, lie still and sleep! It grieves me more to see thee weep." No. 2, composed in Brahams's "rainy weather" mood, is a study of the various melodic uses of two notes at small intervals riding over waves of arpeggios. No. 3 also presents Brahms at his bluest, although the middle section here seems to indicate some sunshine breaking through the clouds, if only momentarily.

Beethoven: Sonata in C major, Op. 53 ("Waldstein")

The "Waldstein" Sonata is serene, yet exuberant. The mysterious majesty of the opening Allegro captivates the imagination from th start; this is followed by a second theme which is obviously a kind of hymn or prayer. In this sonata, Beethoven has substituted for the usual slow movement the glorious introduction to the rondo, which strikes a deeper note than might be expected. The finale has a popular character and its theme, so simple and ingenuous, is surrounded by secondary themes which inspire developments of prodigious fancy. With the exception of two episodes of the rondo which, for variety's sake, are in the minor, this sonata is written throughout in bright-hued major keys.

Ravel: "Gaspard de la nuit"

The suite "Gaspard de la nuit," composed in 1909, is based on three strange and lugubrious poems of Aloysius Bertrand. "These three poems," according to Alfred Cortot, "enrich the piano repertoire of our epoch with one of the most extraordinary examples of instrumental ingenuity which the industry of composers has ever produced." The translation of these poems was made by Paul Goodman:

Ondine

"Listen—listen!—it's I Ondine, brushing these waterdrops against the sounding diamond-panes of your window gleaming in the moon's wan rays; and see how, in watered silk, the lady of the castle from her balcony watches the lovely starry night and the lovely lake asleep.

"Each wave is a spirit swimming on the streaming, each current a path snaking to my palace, and my palace is built of liquid, deep in the lake, in the triangle of fire, of earth, and of air.

"Listen—listen—my father is whipping the creaking water with a green alder-branch, and my sisters' arms are stroking the foam of the fresh isles of weeds, of lilies, of flags; mocking the toppled hairy willow who's fishing with a line."

Having murmured her song, she begged me take her ring upon my finger, to be the spouse of an Ondine, and to go to her palace with her, to be the king of lakes.

And when I told her that I loved a mortal, sulky and spiteful, she wept a tear of two; she laughed out loud and sped away in showers that trickled white long down my windows blue.

Le Gibet

"What's stirring round this gibbet?"—*Faust*

Ach, what I hear—could it be the night-blast yelping, or the hanged man heaving a sigh on the gallows' fork? Could it be a fly a-hunting, blowing round these deaf ears his fanfare of tallyhoes? Or else a spider weaving half of yard of muslin as an ascot for this strangled neck? It's the bell tolling at the city-walls, below the horizon; and the corpse of a hanged man, red in the setting sun.

Scarbo

"He looked under the bed, up the chimney,
in the closet:—no one. He couldn't
understand where he had come in, where he had
gotten away."—Hoffman, *Night Tales*

Oh, how many times I've heard and seen him, Scarbo, when shines the midnight moon in heaven like a silver dollar on an azure banner sown with bees of gold!

How many times I've heard his laughter buzzing in the darkness of my nook, and his fingernail scratching the silk curtains on the bed!

How many times I've seen him coming down from the ceiling, spinning on one foot, and rolling round the room like a bobbin dropped by a witch!

And then I thought he'd gone? The dwarf grew huge betwen the moon and me, like the steeple of a Gothic church, tossing a golden bell on his pointed hat!

But soon his body paled, transparent as candle-wax; face whitened like the wax of the candle-end,—and suddenly snuffed out.

Scriabin: Étude in C-sharp minor, Op. 2, No. 1

This simple and lovely *étude,* one of Scriabin's earliest works, was written while he was still a student at the Moscow Conservatory, and immediately demonstrates the great hold which the Polish composer Chopin exercised over the young Russian. Although original in melody, everything is clearly seen through Chopin's mind.

Balakirev: "Islamey" (Oriental Fantasy)

This work of legerdemain is composed of variations on themes of Oriental character: the first is in a frienzied rhythm which recalls a dance of whirling dervishes, while the second is a languorous reverie. The tw othemes alternate, evolve in constantly changing color and rhythm, until the poem comes to a close in a dazzling kaleidoscope of sonorities.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *conductor*

MALE CHORUS

Ralph Woodward, *conductor*

7:00 p.m.
Thursday, October 22, 1970
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 9

PROGRAM

I

Lo, My Shepherd's Hand Divine ..... Haydn-Barthelson

Veni, Creator Spiritus ..... Berlioz

Come Holy Ghost, Creator blest,
And in our souls take up Thy rest,
Come with Thy grace and heavenly aid
To fill the hearts which Thou hast made.

O Comforter! to Thee we cry,
Thou heavenly gift of God most high!
Thou fount of life and fire of love,
And sweet annointing from above!

Thou in Thy sevenfold gifts art known;
Thee, finger of God's hand we own,
The promise of the Father, Thou
Who dost the tongue with power endow.

Kindle our senses from above,
And make our hearts o'erflow with love;
With patience firm and virtue high
The weakness of our flesh supply.

Far from us drive the foe we dread,
And grant us Thy true peace instead;
So shall we not, with Thee for guide,
Turn from the path of life aside.

Oh, may Thy grace on us bestow
The Father and the Son to know;
And Thee, through endless times confessed,
Of both the eternal Spirit blest.

O Lord My God Forgive Thou Me ..... J. S. Bach

Women's Chorus

II

Alleluia: Amen ..... Old Russian Church Mode—Gaines

Vere languores nostros ..... Antonio Lotti

Surely He has taken away our sorrows and born our grief.

First Tenors	*Second Tenors*	*Bass*
Gary Beus	Scott Brubaker	Karl Bunting
Steve Drandsfield	Roger Crandall	Baltzar Jacobson
Scot Stanger	John King	Byron Halling

Great and Glorious ..... Haydn

Inveni David ..... Bruckner

I have found David my servant;
With my holy oil have I anointed him:
With whom my hand shall be established
Mine arm also shall strengthen him.
Alleluia.

Trombones
Dan Bachelder, Wayne Gardner, Bryan Hofeins, Carson Sharp

Male Chorus

III

Songs of Nature ..... Donovan

1. Dawn
2. Wind Sings
3. The Yellow Lily
4. Wind of Heaven

Women's Chorus

IV

Linden Lea ..... Vaughan Williams

Three Welsh Folksongs
The Monks' March
Oh, why camest thou before me
Men of Harlech!

Male Chorus

V

Fly, Singing Bird ..... Elgar

A Jubilant Song ..... Dello Joio

Women's Chorus

Glorious Is Thy Name, O Lord ..... Mozart

Combined Choruses

WOMEN'S CHORUS PERSONNEL

First Sopranos
Anderson, Joan
Badger, Carolyn
Balhorn, Celia
Bentley, Judy
Bott, Elizabeth
Brandell, Barbara
Bush, Cheryl
Dunn, Dawn
Gillespie, Susan
Garner, Linda
Keeler, Jane
Morrell, Marché
Morton, Margaret
Park, Barbara
Peterson, Lynda
Ruiz, Lynne
Sweeten, Christene
Tew, Ramona
Watson, Nancy
Yeager, Susan

Second Sopranos
Akers, Hanna
Austin, Kathryn
Balch, Kris
Chavez, Martha
Erickson, Cathy
Frauzel, Janie
Hecker, Barbara
Holt, Charlotte
Lange, Peggy
Lyman, SueZan
Marin, Sheila
May, Dorothy
O'Donnell, Jessie
Perkins, Cherie
Romney, Patrice
Schuttler, Elsa
Stocks, Linda
Streeter, Vicki
Stringham, Gail
Stringham, Sarah
Summersett, Sharon
Ursenbach, Kathy
White, Lynn
Whitley, Janet

First Altos
Atkinson, Julie
Bigler, Renée
Browns, Barbara
Campbell, Rita
Erickson, Louise
Larsen, Chris
Lloyd, Yvonne
Low, Karen
Mackenna, Angelika
Malan, Susan
Mann, Cora
Moore, Kerry
Peterson, Cheri
Rogers, Diane
Singley, Sharon
Wightman, Dena

Second Altos
Belliston, Blanche
Bigler, Donna
Egley, Rose
Fowler, Kris
Furin, Donna
Jordan, Kay
Keller, Lori
Kleyensteuber, Diana
Locke, Jill
McCall, Sandra
Nelson, Mary Lou
Rasmussen, JoLyn
Remund, Carla

Women's Chorus Officers

Kathryn Austin, *assistant conductor*
Marilyn Holyoak, *accompanist*
Kris Balch, *president*
Kerry Moore, *vice-president*
Dena Wightman, *secretary*
Rita Campbell, *historian*
Chris Larsen, *publicity*
Barbara Hecker, *publicity*

MALE CHORUS PERSONNEL

First Tenors
Allebes, Ed
Beus, Gary
Dransfield, Steven
Dunn, Mike
Empey, David
Gilispie, Jim
Hilton, Steve
Hopkinson, Denis
Martin, Glenn
McCombs, Daryl
Stanger, Scot
Williams, Brett

Second Tenors
Allan, Tim
Brown, Larry
Crandall, Roger
Dangerfield, Bruce
Gillum, Gary
Grimm, Pete
Howarth, Mark
Jorgensen, Greg
King, John
McMurray, Lynn
Thompson, Richard

First Basses
Brubaker, Scott
Edwards, David
Hopkin, Arden
Hopkin, Kerry
Jackson, Greg
Jacobson, Baltzar
McClay, Larry
Price, Mel
Robison, Chris
Ruff, Robert
Thacker, Steve
Thurston, Thomas

Second Basses
Boswell, Jeff
Bunting, Karl
Cornish, Douglas
Fetzer, Clark
Halling, Byron
Henderson, Kelly
Jorgensen, Max
Lansing, John
Lee, John
Marble, William
Olsen, Michael
Patton, Carvell
Smith, Kim
Weed, Greg

Male Chorus Officers

Arden Hopkin, *student assistant*
Linda Swenson, *accompanist*
Byron Halling, *president*
Scot Stanger, *vice-president*
Gary Gillum, *secretary*
Jake Jacobson, *treasurer*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.
Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
1970-71 Series

October 28, 1970
No. 11

PROGRAM

Scherzo: I bei legami . . . . . Monteverdi
Cheryl Clarke, soprano voice
Mary Young, tenor recorder
Phyllis Milner, treble gamba
Lynn Carson, krummhorn
Keith Loraine, rackett

Sonata V in B-flat major . . . . . Pepusch
Adagio - Presto - Adagio
Presto - Adagio
Allegro
Adagio
Allegro
Lynn Carson, alto recorder
Susan Steed, harpsichord
Keith Loraine, baroque bassoon

"Corydon," Chamber Cantata for soprano, treble recorder and continuo . . . . . Pepusch
Cheryl Clarke, soprano
Lynn Carson, recorder
Susan Steed, harpsichord
Phyllis Milner, bass gamba

Reflets dan l'eau . . . . . Debussy
Claire Richards, piano

Auch mit gedämpften schwachen Stimmen . . . . . Bach
Barbara Bean, soprano
Elaine Black, harpsichord

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JAZZ ENSEMBLE

Robert Campbell, Newell Dayley, *directors*

8:15 p.m.
Wednesday, October 28, 1970
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 10

PROGRAM

Blues for Julliard South ..... John McLaughlin

Cleopatra ..... Carl "Doc" Severinsen
Improvisation I
Improvisation II

Mercy, Mercy, Mercy ..... Joe Zawinul-Phil Wilson
Improvisation III

The Way I Feel About You ..... Carl "Doc" Severinsen & Tom Newsom

The Swinger ..... Don Sebesky

INTERMISSION

Big Swing Face ..... Bill Potts

Swag's Groove ..... Dan Haerle
Improvisation IV
Improvisation V

Discovery ..... Newell Dayley

JAZZ ENSEMBLE

Reeds
Corky Escobar
Jay Farnes
Ronald Jones
Steve Lawrence
Bill Norfleet
Paul Ogden
Ron Reynolds
Kevin Rockwell
Warren Trulson
Eric Youngberg

Trumpets
Craig Allen
Scott Bullock
Bruce Graham
Dennis Husted
Bob Lowe
Harry Schyltz
Fred Smith
Bob Taylor
Bryan Tobler
Tony Weber

Trombones
Jim Curtis
Phil Dupuis
Wayne Gardner
Michael Glenn
John Hawkins
Bryan Hofheins
Alan Johnson
Lynn Meinzer

Piano
Dennis Crockett
Dave Eyre
Greg Jackson

Guitars
Greg Carlin
Jim Sevy
Terry Wardle

Bass
Jerry Jackman
Hollis Pincock
Robert Rigg

Drums
Dick Beeson
Sam Foster
Rick Ingram

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DAVID M. RANDALL, *clarinet*
PAUL POLLEI, *piano*

in

FACULTY RECITAL

8:15 p.m.
Thursday, October 29, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 8

PROGRAM

Sonata in E-flat major, op. 120, no. 2 (1894) ..... Johannes Brahms
Allegro amabile
Allegro appassionato
Andante con moto

Hillandale Waltzes (1947) ..... Victor Babin

INTERMISSION

Abime des oiseaux (Movement for unaccompanied solo clarinet,
from *Quatuor pour la fin du temps*) (1942) ..... Olivier Messiaen

Sonate, op. 79 (1959) ..... Marcel Mihalovici
Allegro serioso
Lento
Allegro giocoso

UNIVERSITY - COMMUNITY CONCERT ASSOCIATION

presents

GEORGE ZUKERMAN, *bassoon*

Reid Nibley, *piano*

8:15 p.m.

Wednesday, November 4, 1970

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1970-71 Series No. 13

PROGRAM

Suite in F major ..... Johann Ernst Galliard

Largo
Allegro
Siciliano
Hornpipe
Spiritoso

Virtuoso Inventions for bassoon solo
in five movements (1968) ..... Zdenak Sestak

Sonata in G major, op. 166 ..... Camille Saint-Saëns

Allegro
Scherzo
Andante
Presto

INTERMISSION

Concerto in B-flat major, K. 191 ..... Wolfgang Amadeus Mozart

Andante

Romance for bassoon and piano ..... Sir Edward Elgar

Song Without Words ..... Felix Mendelssohn

Duo for bassoon and keyboard (1948) ..... Henri Busser

Andante and Rondo in Hungarian Style
for bassoon and piano, op. 35 ..... Carl Maria Weber

PROGRAM NOTES

Suite in F major

Galliard was one of the oboists in Handel's Opera Orchestra in London and a prolific composer of operas, chamber music, and church music, in his own right.

He has composed two sets of six sonatas each for the bassoon and keyboard; the works are an early example of "characteristic" writing for a wind instrument. In the slow siciliano, the simple melody is embellished on the second time through, as was the style in the eighteenth century.

Virtuoso Inventions for bassoon solo in five movements (1968)

The young Czech composer, Zdenak Sestak completed this work in 1968 and sent it to Mr. Zukerman just before the artist embarked on his recent round-the-world concert tour. The Inventions were given a first performance at Radio Brno (in Czechoslovakia) on April 4, 1969. The third and fourth movements call for many unusual effects including multiphonic sounds (double stops) and quarter-tone passages.

Sonatas in G major, op. 166

In the nineteenth century, composers were busy using instruments like the bassoon in their multi-colored pallettes. As a result, few composers of that period wrote for the bassoon as a soloist with piano or orchestras. The Saint-Saëns sonata is a rare and delicate exception.

Concerto, K. 191

Possibly the greatest concerto ever written for the bassoon is this exquisite work by Mozart. Recorded by Mr. Zukerman for VOX, the second movement is a delicate aria, concluding with an elaborate cadenza for the solo instrument.

Romance for bassoon and piano

Elgar, apart from being a composer, played nearly every orchestral instrument at one time or another, and apparently took a deep liking for the bassoon. But, the only work he ever composed for the instrument was this short Romance, originally composed for orchestra and bassoon, but in typical late nineteenth century style, orchestrated with such heavy instrumental resources that nobody could ever hear the solo line. The bassoon and piano version shows Elgar at his melodic best.

Song Without Words

Cheerfully purloined from the cellist's repertoire, this gentle "song without words" is ideally suited to the tonal quality and variety of the bassoon. It is in

three sections, with an opening melody followed by a middle section marked "agitato." The flowing melody of the start returns for the closing section.

Duo for bassoon and keyboard — 1948

Henri Busser is a prominent French teacher and composer. His "contemporary" writing is very much steeped in old traditions, but he has written a clever and tuneful work which strongly reflects the influence of Debussy and Ravel. The work was originally written as a "Piece de Concours" for graduating students at the famous Paris Conservatory of Music. It is one movement, consisting of an andante and a rollicking allegro.

Andante and Rondo in Hungarian Style for bassoon and piano, op. 35

This brilliant work for the bassoon is one of the major works of the repertoire for the instrument. Mr. Zukerman has recorded the work for VOX with the Wurtemberg Chamber Orchestra. The work, originally written by Weber for the viola, was transcribed by the composer as his Opus 35. The Andante displays the effective high register of the instrument. The comical Hungarian Rondo was not meant to be taken too seriously, either by the composer, the players, or the audience.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music
Preparatory Program

presents

DENICE GARDNER, *violin*
Student of Barbara Williams
Assisted by Norma Lamson, *piano*

in

RECITAL

8:15 p.m.
Thursday, November 5, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 18

PROGRAM

Variations on a theme of Corelli ..... Tartini-Kreisler

Air on the G String ..... J. S. Bach

Concerto No. 2 in G major ..... Haydn

Allegro moderato
Adagio
Allegro

Orpha Gardner, *flute*

La Fille aux Cheveux de lin ..... Debussy

Rumanian Folk Dances

Joc cu Bâta (Dance with Sticks)
Brâul (Waistband Dance)
Pe Loc (Stamping Dance)
Bucimeana (Hornpipe Dance)
Poarga Românească (Rumanian Polka)
Maruntel (Quick Dance)

Praeludium and Allegro ..... Kreisler

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

E. HARRISON POWLEY, *percussion*
MAXINE CAMERON, *piano*

in

FACULTY RECITAL

8:15 p.m.
Friday, November 6, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 7

PROGRAM

Sonata for marimba and piano ..... Peter Tanner
Allegro con brio
Andante sostenuto
Molto vivace

Sonata-allegro for marimba and piano ..... Mitchell Peters

Sonatina for timpani and piano ..... Alexander Tcherepnin
Allegro maestoso
Animato
Andante religioso
Allegro marcia

Konzert für pauken ..... Werner Thärichen
Allegro assai

INTERMISSION

Sonata for timpani ..... John Beck
Mysteriously
Jazz-like
Fast

Sonata for three unaccompanied kettledrums ..... Daniel Jones
Moderato
Allegro assai
Lento e solenne
Agitato

Perplexus ..... William L. Cahn

Adventures for one ..... Robert Stern
Slowly
Fast
Fast
Always driving

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.
Franklin S. Harris Fine Arts Center

ednesday
970-71 Series

Madsen Recital Hall

November 11, 1970
No. 19

PROGRAM

cerare del 12° Tono ..... A. Gabrieli
storal ..... Corelli

Bob Green, cornet
Jim Hartley, cornet
John Smith, cornet
Lynn Meinzer, trombone
Harold Russell, trombone
Frank Howe, bariton-tuba

h vieni, non tardar, from Le nozze di Figaro ..... Mozart
bist wie eine Blume ..... Schumann

Joanna Abner, soprano
Patricia King, piano

ite, from A Musical Banquet ..... J. H. Schein

Paduane
Gaillarde
Courante
Allemande

Keith Lowrey, trumpet
Adrian Call, trumpet
LeGrand Richins, trombone
Steve Merkley, baritone
Hollis Pincock, tuba

fonia No. 7 in E minor ..... Bach

Sandra Montelius, piano

rade ..... Johann Pezel
riations on a Negro Folk Song ..... William Schmidt

Theme
March
Chorale
Fugato

Jennifer Strassburg, trumpet
Vaughn Thacker, trumpet
Pat Gabbert, French horn
Mike Glenn, trombone
Bruce Davey, tuba

ar Ye, Israel, from Elijah ..... Mendelssohn
the Children ..... Rachmaninoff

Mary Shearer, soprano
Jay Lucas, piano

gio ..... Schubert
lante and Allegro ..... Vivaldi

Brian Hofheins, trombone
Carolyn Hofheins, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CLIFFORD BARNES, *Tenor*
PAUL POLLEI, *Piano*

Assisted by
Charlotte Brown, *flute*

in

LECTURE - RECITAL

"Columbus and Ives Discovered America"

8:15 p.m.
Monday, November 16, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 20

PROGRAM

Songs by Charles Ives

Abide with Me (1890)
At the River (1916)
A Christmas Carol (no date)
Immortality (1921)
General William Booth Enters into Heaven (1914)
A Song for Anything (1892)
Songs My Mother Taught Me (1895)
Cradle Song (1919)
The Greatest Man (1921)
A Sound of a Distant Horn (1921)
The Children's Hour (1901)
Waltz (1895)
Romanzo di Central Park (1900)
Slow March (1888)
The Cage (1906)
Ann Street (1921)
The Side Show (1921)
Charlie Rutlage (1914/15?)
Grantchester (1920)
On the Counter (1920)
1, 2, 3 (1921)
He Is There! (1917)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CONTEMPORARY CHAMBER MUSIC RECITAL

4:00 p.m.
Tuesday, November 17, 1970
Skyroom
Ernest L. Wilkinson Center

1970-71 Series No. 24

PROGRAM

Lyric Piece ..... James Jett

Peter MacKinnon, *flute*
Brent Jones, *piano*

Sonata No. 3 (in one movement) ..... Greg Jackson

Greg Jackson, *piano*

Dialogo Del Bimbo e Della Luna ..... Keith Rowley

Janean Hanks, *mezzo-soprano*
Keith Rowley, *piano*

Four Piano Pieces ..... Jeff Murphy
The Game
Mediations
Humoresque
Soliloquy on the Cross

Pamela Gessel, *piano*

Reflections ..... Dan Bachelder

Dan Bachelder, *trombone*
Marlene Bachelder, *piano*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.
Franklin S. Harris Fine Arts Center

Wednesday — Madsen Recital Hall — November 18, 1970
No. 23 — Madsen Recital Hall

PROGRAM

Capriccio . . . . . Ira P. Schwartz

First Clarinets: Keith Smith, Roger Jenkins
Alto Clarinets: Mary Ann Mullis, Janet Morley
Second Clarinets: Pam Greene, John Blaisdell, Nancy Romans
Bass Clarinets: Pamela Nolen, Dennis James
Third Clarinets: Helen Moser, Debby Tate, Cynthia Hughes
Larry Hill, conductor

Suite Italienne . . . . . Yvonne Desportes
III. Venezia

Flutes: Becky Campbell, Sheryl Jeppson, Lana Rothwell, Sondra Shumway

Sonata No. 3 . . . . . Handel-Rascher
Adagio

Gary Furman, saxophone
Janet Petersen, piano

Three Short Dances . . . . . Houston-Bright
Little Quick Dance
Nostalgic Song
Finale

Kent Smith, oboe
Jilene Goodwin, flute
Janice Jones, bassoon
Susan Rubow, clarinet
Terry Slade, French horn

Scherzo . . . . . Mielenz-Voxman

Robert Prina, alto saxophone
Steven Williams, alto saxophone
Craig Johnson, tenor saxophone
Larry Holdaway, baritone saxophone

Suite for Woodwind Quintet . . . . . Charles Delaney

Introduction

Sarabande

Gigue

Maudie Wells, flute — Reed Fehlberg, horn

Roger Mortensen, oboe — Doug Hoffman, clarinet

Dennis Palkki, bassoon

Élégie . . . . . Joseph Jongen

Elaine Manley, first flute — Kathy Lee, third flute

Mardene Francis, second flute — Jennifer Stockseth, fourth flute

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ORATORIO CHOIR

and

PHILHARMONIC ORCHESTRA

in

HODIE

by Ralph Vaughan Williams
John R. Halliday, *conductor*

and the

World Premiere of

DIES ULTIMA

by Vaclav Nelhybel
Ralph G. Laycock, *conductor*

8:15 p.m.
Thursday and Friday, November 19 and 20, 1970
Gerrit de Jong, Jr., Concert Hall
Franklin S. Harris Fine Arts Center
1970-71 Series Nos. 21-22

PROGRAM NOTES

HODIE

Soloists:	Thursday	Friday
Narrator:	Barbara Bean	Diane Biggs
Soprano:	Linda Malquist	Coleen Eads
Tenor:	Terry McCombs	Terry McCombs
Baritone:	Mark Hopkin	Arden Hopkin

Text

I. Prologue

Nowell! Nowell! Nowell!	Christmas Day!
Hodie Christus natus est:	Christ was born on Christmas Day.
Hodie salvator apparuit:	Our Savior was born on this day.
Hodie in terra canunt angeli,	On earth the angels sang,
laetantur archangeli:	archangels rejoiced.
Hodie exultant justi, dicentes:	Rejoice ye just men, saying:
gloria in excelsis Deo: Alleluia.	Glory to God in the highest:
	Alleluia.

(From *Vespers for Christmas Day*)

II. Narration

Now the birth of Jesus Christ was on this wise: whenas his mother Mary was espoused to Joseph, before they came together, she was found with child of the Holy Ghost.

Then Joseph her husband, being a just man, was minded to put her away privily. But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream.

Angel

"Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name Jesus:
He shall be great, and shall be called the son of the Highest: Emmanuel, God with us."

(From *Matt. I:18-21 and Luke I:32*)

III. Song

It was the winter wild, while the Heaven-born child,
All meanly wrapt, in the rude manger lies; Nature in awe to him
Had doff'd her gaudy trim, with her great Master so to sympathize
And waving wide her myrtle wand, she strikes a universal peace through land and sea.
No war, or battle's sound, was heard the world around:

The idle spear and shield were high uphung; The hooked chariot stood
Unstain'd with hostile blood; The trumpet spake not to the armed throng;
And kings sat still with aweful eye, as if they surely knew their sovereign Lord was by.

But peaceful was the night, wherein the Prince of light
His reign of peace upon the earth began: The winds, with wonder whist,
Smoothly the waters kiss'd whispering new joys to the mild ocean,
Who now hath quite forgot to rave, while birds of calm sit brooding on the charmed wave.

(From *Hymn on the Morning of Christ's Nativity.*)

IV. Narration

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, everyone into his own city. And Joseph also went up unto the city of David, which is called Bethlehem; to be taxed with Mary his espoused wife, being great with child.

And so it was that while they were there, the days were accomplished that she should be delivered. And she brought forth her first born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

(*Luke* II:1-7)

V. Choral

The blessed son of God only in a crib full poor did lie;
With our poor flesh and our poor blood was clothed that everlasting good.
Kyrieleison.

The Lord Christ Jesu, God's son dear, was a guest and a stranger here;
Us for to bring from misery, that we might live eternally.
Kyrieleison.

All this did he for us freely, for to declare his great mercy;
All Christendom be merry therefore, and give him thanks for evermore.
Kyrieleison.

(Miles Coverdale, after Martin Luther)

VI. Narration

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them,
"Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord. And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger."
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

"Glory to God in the highest, and on earth peace, good will toward men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory; O Lord God, Heavenly King, God the Father Almighty."
"Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us."
And the shepherds came with haste, and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds.

(Adapted from *Luke II:8-17* and the *Book of Common Prayer*)

VII. The Oxen

Christmas Eve, and twelve of the clock. "Now they are all on their knees,"
An elder said as we sat in a flock by the embers in hearth side ease.

We pictured the meek mild creatures where they dwelt in their strawy pen,
Nor did it occur to one of us there to doubt they were kneeling then.

So fair a fancy few would weave in these years! Yet, I feel
If someone said on Christmas Eve, "Come; see the oxen kneel,

In the lonely barton by yonder coomb our childhood used to know,"
I should go with him in the gloom, hoping it might be so.

(Thomas Hardy)

VIII. Narration

And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them.

(*Luke II:20*)

IX. Pastoral

The shepherds sing; and shall I silent be?
My God, no hymn for thee?
My soul's a shepherd too: a flock it feeds
Of thoughts, and words, and deeds.
The pasture is Thy Word; the streams, Thy Grace
Enriching all the place.
Shepherd and flock shall sing, and all my powers
Outsing the daylight hours.
Then we will chide the sun for letting night
Take up his place and right:
We sing one common Lord; wherefore he should
Himself the candle hold.
I will go searching, till I find a sun

Shall stay till we have done;
A willing shiner, that shall shine as gladly
As frost-nipt suns look sadly.
Then we will sing, and shine all our own day,
And one another pay.
His beams shall cheer my breast, and both so twine
Till even his beams sing, and my music shine.

(George Herbert)

X. Narration

But Mary kept all these things, and pondered them in her heart.

(*Luke II:19*)

XI. Lullaby

Sweet was the song the Virgin sang, when she to Bethlehem Juda came
And was delivered of a song, that blessed Jesus hath to name.
"Lulla, lulla, lulla-bye, Sweet babe," sang she,
And rocked him sweetly on her knee.

"Sweet babe." sang she. "My son, and eke a saviour born,
Who hast vouchsafed from on high to visit us that were forlorn:
Lalula, lalula, lalula-bye, Sweet babe," sang she
And rocked him sweetly on her knee.

(W. Ballet)

XII. Hymn

Bright portals of the sky, emboss'd with sparkling stars,
Doors of eternity, with diamantine bars,
Your arras rich uphold, loose all your bolts and springs,
Ope wide your leaves of gold,
That in your roofs may come the King of Kings.

O well-spring of this All! Thy father's image vive;
Word, that from naught did call what is, doth reason, live;
The soul's eternal food, earth's joy, delight of heaven;
All truth, love, beauty, good: To thee, to thee be Praises ever given!

O glory of the heaven! O sole delight of earth!
To thee all power be given, God's uncreated birth!
Of mankind lover true, indearer of his wrong,
Who dost the world renew, still be thou our salvation and our song!

(William Drummond)

XIII. Narration

Now when Jesus was born, behold, there came wise men from the east saying "Where is he that is born King? for we have seen his star in the east, and are come to worship him." And they said unto them, "In Bethlehem." When they had heard that, they departed; and, lo! the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary. And when they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.

(Adapted from *Matthew II: 1, 2* and *11)*

XIV. The March of The Three Kings

From kingdoms of wisdom secret and far come Caspar, Melchoir, Balthasar; they ride through time, they ride through night led by the star's foretelling light.

Crowning the skies the star of morning, star of dayspring calls, lighting the stable and the broken walls where the prince lies.

Gold from the veins of earth he brings, red gold to crown the King of Kings. Power and glory here behold shut in a talisman of gold.

Frankincense from those dark hands was gathered in eastern, sunrise lands, incense to burn both night and day to bear the prayers a priest will say.

Myrrh is a bitter gift for the dead. Birth but begins the path you tread; your way is short, your days foretold by myrrh and frankincense and gold.

Return to kingdoms secret and far, Caspar, Melchoir, Balthasar,
Ride through the desert, retrace the night leaving the star's imperial light.
Crowning the skies the star of morning, star of dayspring, calls:
Clear on the hilltop its sharp radiance falls
Lighting the stable and the broken walls where the prince lies.

(Ursula Vaughan Williams)

XV. Choral

No sad thought his soul affright; sleep it is that maketh night;
Let no murmur nor rude wind to his slumbers prove unkind;
But a quire of angels make his dreams of heaven, and let him wake
To as many joys as can in this world befall a man.

Promise fills the sky with light, stars and angels dance in flight;
Joy of heaven shall now unbind chains of evil from mankind,

Love and joy their power shall break, and for a new born prince's sake;
Never since the world began such a light such dark did span.
(Verse 1: Anonymous)
(Verse 2: Ursula Vaughan Williams)

XVI. Epilogue

In the beginning was the Word, and the Word was with God, and the Word was God. In him was life; and the life was the light of men. And the Word was made flesh, and dwelt among us, full of grace and truth.
Emmanuel, God with us.
(Adopted from *John I: 1-4*)

Ring out, ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time,
And let the bass of heaven's deep organ blow;
And, with your ninefold harmony,
Make up full consort to the angelic symphony.

Such music (as 'tis said),
Before was never made,
But when of old the sons of morning sung,
While the Creator great
His constellations set,
And the well-balanced world on hinges hung;
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.

Yea, truth and justice then
Will down return to men,
Orbed in a rainbow; and, like glories wearing,
Mercy will sit between,
Throned in celestial sheen,
With radiant feet the tissued clouds down-steering;
And heaven, as at some festival,
Will open wide the gates of her high palace hall.
(From *Hymn on the Morning of Christ's Nativity*. Milton)

The HODIE, by Ralph Vaughan Williams had its first performance at a Three Choirs Festival in Worchesster, England, on September 8, 1954. It is a Christmas Cantata for soloists, chorus, and orchestra.

DIES ULTIMA

Soloists:

Narrator: Derek Spriggs
Narrator: Steven Carmen
Soprano: Diane Biggs
Tenor: Terry McCombs
Baritone: Marvin Payne

DIES ULTIMA ("The Last Day") was originally composed for Radio Zurich, Switzerland, but for technical reasons never performed. It introduces into Nelhybel's work the concern for fellowman, which has since become vitally important in his creative output. DIES ULTIMA is the philosophic "prologue" to his SYMPHONIC REQUIEM (1964), SINE NOMINE (1968), and AGAPE (1970).

Two solo narrators and a speaking chorus describe the vast canvas of humanity approaching the Last Day with words taken from the Revelations of St. John. A solo singer, later joined by two others, bursts out into a passionate outcry of fear (the text of the spiritual, "It's me, O Lord"); another group of singers begins chanting the hymnus of high praise (*Te Deum*), and a third group intones the song of doom, (*Dies Irae*). Throughout the composition these three texts are brought into a dramatically conflicting simultaneity, yet the very end is dominated by words of HOPE (a chorus singing "In Te, Domine, speravi non confundar in aeternum").

Musically, this composition has, like the text, a triple structure: (1) solo singers are connected with a purely chordal, harmonic accompaniment (certain elements of blues and dance music, played always by a full jazz band); (2) elements from the *Te Deum* and the *Dies irae* are elaborated for chorus in strict early-polyphonic manner, virtually without any real instrumental support, except by the symphony orchestra in the first half of the composition, and (3) the unfolding of the apocalypse, as described by the narrators in the second half of the composition, is done in atonal twelve-tone technique, executed by the symphony orchestra.

Vaclav Nelhybel, born in 1919 in Czechoslovakia, studied composition and conducting at the Prague Conservatory of Music and musicology at the universities of Prague and Fribourg, Switzerland. He was already affiliated with Radio Prague as composer and conductor while still a student in Prague.

By 1948 he had become active in Swiss National Radio as composer-conductor. Since 1957 he has lived in New York, become a U.S. citizen, and is now active as composer, conductor and lecturer. Since 1964 he has conducted his music and lectured at the invitation of universities in more than thirty states.

ORATORIO CHOIR

Dr. John R. Halliday, *director*
Arden Hopkin, *assistant conductor*
Ron Staheli, *accompanist*
Ken Noble, *assistant accompanist*

First Sopranos	Second Sopranos	First Altos
Allen, Delsa	Black, Elaine	Alexander, Ann
Atwood, Beverly	Black, Julie	Bateman, Judy
Baker, Reta	Braithwaite, Linda	Bramwell, Kaye
Braithwaite, Kathy	Cahoon, Joan	Brown, Dolores
Bush, Gayle	Callahan, Ann	Brubaker, Christeena
Byars, Rebecca	Christensen, Bonita	Chapman, Connie
Coldren, Denise	Christensen, Julia	Collette, Gayle
Dean, Lynette	D'Albini, Jane	Cushman, Claudia
Eads, Coleen	Davies, Barbara	Coombs, Cathie
Ensminger, Evelyn	Frees, Sandra	Daniels, Christy
Flanders, Patsy	Hales, Karen	Gessel, Pamela
Francis, Mardene	Hamp, Kerstin	Griner, Margaret
Johnson, Carol	Jones, Sarah	Hart, Pamela
Larsen, Sydney	Knudsen, Jane	Newman, Eileen
Malquist, Linda	Lisonbee, Carolyn	Packham, Susan
Rodgers, Christine	Lott, Vickie	Slade, Gloria
Sleeper, Ann	Moore, Shelley	Seehagen, Christiane
Smith, Margaret	Moulton, Ann	Streeter, Vicki
Stokes, Marsha	Olson, Susan	Towers, Renee
Spencer, Mary Ann	Price, Lynda	Wagstaff, Dorothy
Swenson, Starla	Smith, Constance	Walton, Dixie
Taylor, Suzanne	Sorenson, Maurine	White, Vona
Warburton, Judy	Taylor, Sandra	Williams, Cathy
Wood, Laura Lynn	Westover, Gale	Workman, Vickie
Zabransky, Susie	Wright, Debbie	Vance, Cosette
Second Altos	**Second Tenors**	**Second Basses**
Abegg, Rinda	Frandsen, Martin	Akemann, Dave
Ashton, Emmy	Frees, Michael	Akemann, Pete
Boswell, Kathy	Howard, Bernard	Andersen, Darl
Chaffin, Laurel	Huntamer, Woody	Archibald, Leon
Egley, Rose	Jensen, Sterling	Austin, Victor J.
Farnes, Lois	Johnson, Ted	Bowers, Kenneth
Farnsworth, Alison	Lucas, Jay	Butterfield, Dean
Erickson, Susan	Martin, William	Duncan, Lyle
Greene, Pam	McGill, Linders	Fox, Steven
Ham, Sandra	Puckett, Gene	Hopkin, Arden
Johnson, Jeanne	Smith, Mark	Johnston, Jerry

Knight, Christie
Lisonbee, Christine
Reeve, Carol
Richards, Joan
Romans, Nancy Jo
Sanders, Charlene
Scott, Janece
Smith, Mimi
Steele, Andrea
Swain, Julie Ann
Tyler, Trudy Lynn
Walton, Diane
Walton, Debbie
Wiggins, Linda
Woods, Barbara

First Tenors
Andrew, Rodney
Bernards, Dennis
Carlston, Kim
Claus, Hans
Fobert, Norman
Graham, Steve
Hall, Darrell
Hilton, Del
Garfield, Boyd
Jenson, David
Slade, Torrey
Wise, Joseph
Wood, Barry

First Basses
Balestrero, Dan
Banta, Mark
Cherrington, Joseph
Christiansen, Clay
Crockett, Tim
Deshcane, Lynn
Evans, Craig
Greene, Calvin
Greene, Martin
Jones, Gregory
Lee, Richard
Miller, James D.
Osborn, Jefferson
Sams, Robert
Sims, Chuck
Karr, Jerry
Read, Mark
Rigby, Mike
Swim, Brian

ORATORIO CHOIR OFFICERS

Norman Fobert, *president*
Hans Claus, *vice-president*
Christeena Brubaker, *secretary*
Dennis Bernards, *treasurer*
Eileen Newman, *historian*
Margaret Smith, *social chairman*
Jerry Karr, *social chairman*
Joan Cahoon, *dress coordinator*

PHILHARMONIC ORCHESTRA

Dr. Ralph G. Laycock, *director*

First Violins
James White, *concertmaster*
Janet Bartschi
Laura Dale
Jeanette Eastwood
Tara Hardy
Sandra Jackson
Mark Jasinski
Christine John
Joan Larsen
Tamera Nielsen
Susan Rech
Juleen Reimschüssel
Carolyn Smith

Second Violins
Steven Goodman, *principal*
Kathy Burgoyne
Sylvia Dunkley
Jane Fagergren
Claudia Gripman
Sylvia Heward
Mary Catherine Hoyt
Alice Jarvis
Claudia Laycock
Dauna Morgan
Diane Noble
Dee Ann Orchard
Dan Orgill
Kathleen Reeder
Kathleen Wallace

Basses
Katherine Lisonbee, *principal*
Janet Cromar
Stanley Martineau
Gary Milner
Jerry Jackman
Tony Schofield

Piccolo
Ruth Helen Hill

Flutes
Charlotte Brown

Violas
Steven Day, *principal*
Linda Blake
Dan Blakeslee
Christine Campbell
Leslie Diane Erickson
Candance Harritt
Christine Jamison
Cynthia Larsen
Carolyn Lindsay
Allen Pearce
Kathleen Slagle

Cellos
Julie Bevan, *principal*
Linda Christensen
Joyce Coulson
Stanley Green
Brian Johnson
Richard Marsden
David Marsh
Renee Merrill
Phyllis Milner
Barbara Slack
Cathy Wheelwright

Contrabassoon
Rae Louise Siemssen

French Horns
Jim Thatcher
Marta Palmquist
David Bartholomew
Patricia Ellsworth

Trumpets
Dennis Husted
Dallas Lowe
Merrill Jenson

Peggy Howell
Ruth Helen Hill

Oboes
Roger Watson
Ross Stevenson
Royden Britsch

English Horn
Royden Britsch

Clarinets
Larry Hill
Steven Lawrence
Dale Monson

Bass Clarinet
Dale Monson

Bassoons
Margo Eatough
Dan Pack
Rae Louise Siemssen

Trombones
Bryan Hofheins
Wayne Gardner
Dan Bachelder

Tuba
Roger Holt

Harp
Jan Clark

Percussion
William Asay
Jan Clark
Karl Forsyth
Ken Hodges
Brent Laycock

Piano
Ron Staheli

Celesta
Cheryl Tolley

JAZZ ENSEMBLE

Newell Dayley and Robert Campbell, *directors*

Saxophones
Bill Norfleet
Eric Youngberg
Larry Hill
Ron Jones
Corky Escobar

Trumpets
Randy Towery
Craig Allen
Bruce Graham

Trombones
Bryan Hofheins
Phil Dupuis
John Hawkins

Piano
Ron Staheli

Guitar
Jim Sevy

Bass
Jerry Jackman

SPEAKING CHORUS

Professor Grace Nixon Steward, *director*

Women
Allen, Deborah
Anderson, Joan
Bell, Roseanna
Bubak, Becky
Carter, Barbara
Casper, Valerie
Cowan, Jane
Currie, Cathleen
Davis, Pamela
Durrant, Vera
Evans, Kathy
Farrell, Kim
Goo, JoAnn
Harmon, Sandy
Holiday, Marjorie
Hutchinson, Janet
Green, Karen
Kress, DeVonna
Lund, Martha
Montgomery, Shawna
Micelaysen, Marian
Mielson, Mary
Mylecraine, Kathleen
Norman, Alice
Oliphant, Terri
Olsen, Julie
Owen, Cindy
Pardoe, Billy
Reeder, Barbara
Rush, Susan
Smith, Chris
Spraker, Lezlie
Tippits, Kathy
Townshend, Colleen
Turner, Jill
Watts, Peggy
Wyatt, Patrice

Men
Alford, Gene
Baird, El Ray
Bassett, Mark
Boyd, Frank
Cahoon, Grant
Curtis, Paul
Everett, Stan
Gentry, Scott
Gonzales, Benjamin
Holt, Roger
Jardine, Bradley
Lawrence, Steve
Monson, Dale
Murillo, Jess
Stort, Lynn
Thatcher, James
Walter, David

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DONNA GLAZIER DALTON, *soprano*
MAXINE CAMERON, *piano*

in

FACULTY RECITAL

8:15 p.m.
Saturday, November 21, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 25

PROGRAM

Süsse Stille, from *Neun Deutsche Arien* ..... Handel
David Dalton, *viola*

Unglückliche Liebe ..... Mozart

An Chloe ..... Mozart

Abendempfindung ..... Mozart

Das Veilchen ..... Mozart

Warnung ..... Mozart

Chants populaires ..... Ravel
Italian
French
Yiddish
Spanish

INTERMISSION

Die Serenaden, kleine Kantate, Op. 35 (1925) ..... Hindemith

I

Barkarole: Ziemlich lebhafte Achtel
An Phyllis:
Toccata: Lebhafte Achtel
Corrente: Dieselben Achtel
Nur Mut: Leicht bewegte Viertel, con grazia

II

Duett: Sehr langsam, etwas frei vortragen—Prestissimo
Der Abend: Sehr langsame Viertel, ein wenig frei
Der Wurm am Meer: Prestissimo

III

Trio: Sehr ruhige Achtel
Gute Nacht: Leicht bewegte Viertel
Roger Watson, *oboe* David Dalton, *viola*
Julie Bevan, *cello*

El Vito ..... Obradors

El Mirar de la Maja ..... Granados

Paño Murciano ..... Nin

Montañesa ..... Nin

Tu pupila es azul ..... Turina

GUTE NACHT
Good Night (S. Aug. Mahlmann)

Good night,
Dearest, look, with golden splendor
encircled with a host of stars,
the moon looks smilingly down upon us,
intimately from the blue space beyond.
Good night, sweet dreams.

Good night,
Dearest, ah, how beautifully
accomplished
midst jest, dance, and song,
the day flew by on golden wings
joining those already faded.
Good night, sweet dreams.

What happiness comes
in knowing you are mine,
in knowing I am yours,
that we were meant for each other.
Good night, sweet dreams.

Good night.
Dearest, will the night soon call me
to warm myself on thy bosom?
Ah, when will you close your eyes
in my arms' embrace?
Good night, sweet dreams.

—Translation by David Dalton

EL VITO (Obradors)

An old woman's worth a "real"
And a lass is worth two quarters.
But as I'm so poor,
I go for something cheaper.

Singing vito, vito, va.
Don't keep up your tickling.
Else you'll make me blush for shame.

EL MIRAR DE LA MAJA
(Granados)

Why do my eyes have this deep look?
I lower them to mask scorn and hatred.
Such fire they give forth that if by
chance with passion I fix them on my
love,
they make me blush.
Therefore, the "chispero" to whom

I have given my soul, when meeting me,
pulls his hat down and says to me:
My "maja"! Do not look at me,
for your eyes are like lightning,
and with their burning passion,
they destroy me.

PAÑO MURCIANO (Nin)

Tell me, Senor Silversmith,
How much silver shall I need to make
a setting for a kiss from my lover's lips.
My husband-to-be has given me

a bewitching little kiss;
as my love will last forever,
his kiss must be set in silver.

MONTAÑESA (Nin)

That summer day I reaped,
and she gathered up the grass.
My Brown-eyed lass was ruddier
than the ripest cherry in spring.

Four pine trees in your woods
are my special concern;
Four jokers vow to cut them down
but they haven't dared so far.

TU PUPILA ES AZUL (Turina)

Your eyes are blue and when you smile
your clear softness reminds me of the
trembling brillance
of dawn reflected in the sea.

Your eyes are blue and when you cry
the transparent tears appear to me

to be drops of dew on a violet.

Your eyes are blue and if in their depth
a point of light radiates an idea.
It appears to me in the sky of the
afternoon
like a lost star.

DIE SERENADEN, KLEINE KANTATE, OP. 35

BARKAROLE

Barcarole (Adolf Licht)

Sail, sail, little boat, quickly
through the lightly moving stream;
Rock, rock, sweet wave,
in the golden, starry glow.

Ring, song, out through the night.
where my love waits and watches.

Love, love stands on the shore,
having teasingly hurried ahead,
now longing out from the strand,
spreads forth her faithful arms.

Ring, song, out through the night
where my love waits and watches.

ANN PHYLLIS

To Phyllis (J. L. W. Gleim)

Phyllis, under these beeches
I wish to seek young violets.
Come and search with me.

Phyllis, if we have to look long
in dark recesses to find them,
then I'll also rest with these.

NUR MUT

Take Courage (Ludwig Tieck)

From heaven above arrives the happy
hour, oh, man, take heart!
Let pain dissolve, anxiety flee
when a lover's kiss gladdens your heart.

In a kiss hovers a magic boon,
so be bold!
What's there to fear when the thunder
roars,
if only red lips do not pout!

DER ABEND

Evening (J. von Eichendorff)

When man's wanton desire is stilled,
Earth rustles as in a dream
wondrous with all her trees,
yet the heart is scarcely aware,

bygone days, gentle grief,
and a quiet shudder passes
luminously through the breast.

DER WURM AM MEER

The Sea Serpent (J. W. Meinhold)

As this creature from the
unfathomable deep,
so also man emerges from this
same dark womb;
Infinity, and knows not from whence
he comes!
He climbs up on his piece of earth,
moist with tears, and gropes around

to see if he can grab a little grass
and moss
to fill his mouth, but he grasps
with effort.
Wretched man, how miserable is his lot!
He knows nothing and yet labors so
hard;
the flood comes, the wave swells
and he sinks back into the sea.

PROGRAM NOTES

SÜSSE STILLE

Sweet peace, gentle source of calm repose.
My soul is gladdened when I envision
that peace which after Life's
vain struggle eternally awaits us.

Unglückliche Liebe (Unfortunate Love)

As Luise burns the love letters written by her fickle sweetheart in a reckless hour of passion, she realizes that her love will burn for some time yet.

An Chloe (To Chloe)

When I see the love which comes from your clear blue eyes. dear girl, my heart pounds . . . and I sit blessed near you.

Abendempfindung (Thoughts at Evening)

Life must end like a dance. Its scenes close as in a play when the curtain falls. . Yet when you stand at my grave, dear friends, do not be ashamed of your tears, for they shall be the jewels in my Heavenly crown.

Das Veilchen (The Violet)

A meadow-violet longed to be noticed by the shepherdess. However, the young lass innocently crushed the blossom under her dancing feet. As the violet died it could only give thanks that it was *her* foot which had done the deed.

Warnung (Warning)

Some men make a practice of "piecing", and since young girls taste so good it is tempting to spoil one's appetite. Therefore, fathers, lock up your sugar cookies. . . that is to say, your daughters!

CHANTS POPULAIRES

(Italian)
I lean beside my window to watch the river,
I only feel my sorrow ever deeper.
In vain I call my lover.
He'll never answer.

(French)
Jeanette, where shall we pasture today?
Where find an hour for pleasure?
Where there's a hedge to the meadow is best.
There are such lovely shadows.
The shepherd flung down his mantle
And seated Jeanette beside him.
With such delight did Jeanette play
That she forgot all else that day!

(Yiddish)
Meyerke, my son,
Who is it you stand before?
Before Him who is King of all Kings.
For what do you ask Him?
For children, long life and daily bread.
But why do you ask for children?
In sons His law yet lives, my father.
But why should life be so long?
While I live, to sing His praises.
But why do you ask for bread?
To give to you, sustain and bless you, my father.

(Spanish)
Good-bye, good-bye, my man!
You smile as off to war you're taken.
But never forget who's waiting,
Lonely weeping, all forsaken.

Castilla sends her sons to war
And vows they'll come back heroes!
They go off as fresh as roses,
They come back, if at all, as gaunt as scarecrows!

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.
Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — November 25, 1970
No. 27 — Madsen Recital Hall

PROGRAM

Waltz for Mippy III . . . . . Leonard Bernstein
Frank Boyd, tuba
Elizabeth Turney, piano

Du bist wie eine Blume . . . . . Schumann
The Lass with the Delicate Air . . . . . Arne
Elizabeth Turney, soprano
Shirley Olsen, piano

Concerto No. 3 in E-flat, K. 447 for horn . . . . . Mozart
Romanze
Rondo
Roger Holt, tuba
Nancy Hyman, piano

My Mother Bids Me Bind My Hair . . . . . Haydn
Debbie Weedn, soprano
H. J. Harris, piano

Bagatelles . . . . . Tcherepnin
No. 1
No. 4
No. 7
Sharon Singley, piano

Songs of Travel . . . . . Vaughan Williams
Youth and Love
Whither Must I Wander
Bright Is the Ring of Words
Bill Fifield, bass-baritone
H. J. Harris, piano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

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Songs of Travel . . . . . Vaughan Williams
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BYU FACULTY SINFONIETTA

Featuring

Darrel Stubbs, *conductor*
Lowell Farr, *piano*
Brandt Curtis, *tenor*
Don Peterson, *French horn*

8:15 p.m.
Monday, November 30, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 26

PROGRAM

Symphony No. 39 in E-flat major, K. 543 ..... Mozart
Adagio-allegro
Andante con moto
Menuetto
Allegro

Concerto No. 1 in D minor for klavier ..... Bach
Allegro
Adagio
Allegro

Lowell Farr, *piano*

INTERMISSION

Serenade for Tenor, Horn, and Strings, op. 31 ..... Britten

I Prologue
II Pastoral (Cotton)
III Nocturne (Tennyson)
IV Elegy (Blake)
V Dirge (Anonymous 15th Century)
VI Hymn (Ben Johnson)
VII Sonnet (Keats)
VIII Epilogue

Brandt Curtis, *tenor*
Don Peterson, *French horn*

BYU FACULTY SINFONIETTA

Violin I
Percy Kalt
Barbara Williams
Helen Robinson
Robert Galbraith
Cynthia Richards

Violin II
James White
Ruth Dowdle
Marion Pack
Dean Farnsworth

Viola
Harold Laycock
Quentin Nordgren
Marcia Wight

Cello
Richard Allen
Julie Bevan

Bass
James Loveless

Flute
Ted Wight

Clarinet
David Randall
Larry Hill

Bassoon
Glenn Williams
Doug Gottfredson

Trumpet
Newell Dayley
Ralph Kennard

French horn
Ellen Powley
Dianne Dayley

Tympani
Harrison Powley

PROGRAM NOTES

Mozart's last three symphonies were composed in the summer of 1788. There is no record that they were commissioned, though it is known that Mozart was hard pressed for money. Nor is there any indication that any of the three were performed in the three remaining years of Mozart's life. The three symphonies in question (No. 39 in Eb major, No. 40 in G minor, and No. 41 in C major) were closed secrets to his friends. Only in casual ways were they informed that the now-famous young man had added three more to the thirty-odd symphonies he had turned out with uncanny facility from the age of eight, and these in addition to many other compositions that same summer.

Mozart finished the Eb symphony, to be performed this evening, on the very night before writing the second of his "begging" letters to Michael Puchberg, friend, fellow-Mason and merchant, asking him to lend Mozart two hundred more Gulden. " . . . because my landlord was so pressing, I was obliged to pay him on the spot." Yet the Eb is seemingly a joyful symphony and must be marvelled as one of Mozart's spontaneous creations not hindered in any way by the straitjacket of his usual petty commissions nor influenced by the miserable circumstances of his daily life.

Although little is known about Bach's klavier concertos, Schweitzer writes, ". . . the concertos for klavier are . . . transcriptions made at Leipzig after 1730 at a time when Bach saw himself obliged to write concertos for the klavier for the performances of the Telemann Society which he began to conduct in 1729." Bach was compelled to produce music at a rate unheard of today, so it was not uncommon for him to reuse previously composed movements, simply adapting these to the needed musical style and instrumentation. The concerto in D minor is the most popular of the seven concertos Bach composed for the klavier. At times rather monophonic in feeling, the D minor points to the oncoming classical concerto also in that it has several accompanied passages for the solo instrument. The concerto makes extensive use of broken-chord patterns and arpeggios. The principal theme of the final movement is simply an interrupted descending D minor scale.

Britten's *Serenade* is a composition which synthesizes divergent musical idioms in one piece. A Mozart serenade, for example, was music designed for informal serenading in the evening. Britten's selected poems are related to the serenade of old in that their juxtaposed continuity treats rather profoundly the various nocturnal elements and moods associated with night, beginning with the delightful description of the elongated shadows at sunset in the *Pastoral* by Cotton and ending with the beautifully introspective plea for the rewards of soothing sleep in the *Sonnet* by Keats.

This is also a song cycle in that a poem provides the text for each movement and is sung in its entirety by the tenor. The form, mood, and style of each movement are largely determined musically by these same elements in the text. Along the way Britten achieves some masterly tonal word painting. Careful attention to the text and its musical accompaniment will provide the listener with numerous delightful examples.

Finally, it is something of a concerto for horn. Written for Dennis Brain, one of the world's great hornists, the *Serenade* is a recognized *tour de force* for that instrument. The performer is asked to pick-off pianissimo A's above the staff in the prologue and epilogue, both of which are played on the natural horn. The horn's obbligato role in the *Nocturne* and *Hymn* is virtuosic in its demands made of the instrument.

UNIVERSITY-COMMUNITY CONCERT ASSOCIATION

presents

FLOR PEETERS

organist

8:15 p.m.
Wednesday, December 2, 1970

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 30

PROGRAM

Prelude and Fugue in C minor ..... Lübeck

Three Chorale Preludes:

In dulci jubilo ..... Buxtehude
War Gott nicht bei uns dieser Zeit ..... Hanff
Allein Gott in der Höh' sei Ehr ..... Böhm

Prelude and Fugue in C major ..... Bach

Chorale No. 3 in A minor ..... Franck

Prelude and Fugue in F Lydian, op. 72 ..... Peeters

Six Lyrical Pieces, op. 114 ..... Peeters

Duo for flute and cromorne
Contemplative Canzona

Flemish Rhapsody, op. 37 ..... Peeters

PROGRAM NOTES

Th C minor *Prelude and Fugue* of Vincent Lübeck (1654-1740) is a two-part composition which is close in its form to the school of Bach. The prelude retains toccata characteristics, and at the closing of the fugue there is a slightly extended adagio.

In dulci jubilo (In quiet joy) is a sixteenth century German Christmas carol, the melody of which has been used for a later carol, "Good Christian Men Rejoice." A Danish organist and composer, Buxtehude developed at Lübeck and is regarded as an important influence on the music of Northern Europe. Bach made a journey of two hundred miles on foot that he might become personally acquainted with the Lübeck concerts.

War Gott nicht bei uns dieser Zeit (Had God not come, may Israel say). Hanff (1630-1706) is important as a forerunner of Bach in the treatment of the choral in organ music. The cantus formus in this work is highly embellished, as in many works of North German composers.

Allein Gott in der Höh' sei Ehr (All Glory Be to God on High). When J.S. Bach was fifteen and became a chorister at St. Michael's Church in Luneburg in 1700, he must have learned much from Gerog Böhm, who was both organist and composer there. In form and imagination, Böhm is considered a composer of charm, invention, and execution.

The *Prelude and Fugue in C major* is one of the last works composed during the Liepzig period of Bach. Joyous and festive, the prelude is fitted together in an unsurpassable unity from a quadruple chain of connected motives. In no other Bach fugue does the subject appear so many times (more than fifty). There are four exposition sections, two presenting the subject in direct motion and two in contrary motion.

The *Chorale in A minor* was composed by Franck (1822-1890) in 1890. It opens with hurrying sixteenth notes occasionally interrupted by slow arpeggios. The new melody that follows is rhythmically and melodically fascinating and similar to the theme but more chromatic. Subsequently this is combined with the chorale theme, each reinforcing the other in a passage of great power and strength. In the final pasages the sixteenths of the opening are heard again, but this time their progress is unchecked. Fragments of the chorale theme are repeated before the end. Mr. Peeters employs Gregorian and medieval modes set with modern harmonies.

The Flemish Rhapsody is an effective work consisting of three parts: the exposition of a chromatic theme, the central part in complete contrast built on a traditional Flemish tune, and the reexposition which brings the work to an end in decorative and richly colored style. The rhapsody is the result of Peeters' walks in the Flanders Plains, his deep love of nature and landscape, and of his own people. It has the bounding rhythm of full life, the vigor and youth of the people.

Notes by W. A. Wood

Flor Peeters was born in a little village on the plain that surrounded Antwerp, where he was the former professor of organ and director of the Royal Flemish Conservatory. By the time he was eight, he was already capably substituting for his father, the village organist. At twelve, he started to compose hymn tunes, and he was only twenty when the Lemmens Institute at Malines, the central organ school of Belgium, conferred upon him the Grand Prix for interpretation and composition. At the same time he became assistant organist at the Metropolitan Cathedral of Belgium in Malines, and two years later he became its chief organist, a position he still holds. His studies have taken him to Paris for several stays, during several of which he studied with Charles Tournemire, disciple of César Franck. His concerts and master classes have taken him all over the world. Honored for his work both as a performing organist and a composer, Mr. Peeters' music runs from the romantic to the archaic-contemporary in form, but has established for him a reputation of one of the most sincere and original composers of our day. Greatly influenced by the Flemish masters of old, he writes with great facility based on his own tremendous virtuosity. His music always sings and sounds, simply because he has something to say and says it well.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CHAMBER ORCHESTRA

David Dalton, *director*

8:15 p.m.
Thursday, December 3, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 28

PROGRAM

Concerto Grosso in D major, op. 6, no. 1 ..... Corelli
Largo-Allegro
Largo-Allegro
Largo-Allegro
Allegro

Concerto Grosso in A minor, op. 3, no. 8 ..... Vivaldi
Allegro
Larghetto e spiritoso
Allegro
Soloists: Joan Larsen, Tamera Nielsen

INTERMISSION

Fünf Stücke, op. 44, no. 4 ..... Hindemith
Langsam
Langsam-Schnell
Lebhaft
Langsam
Lebhaft

Brandenburg Concerto No. 3 in G. ..... Bach
Allegro
Adagio
Allegro

CHAMBER ORCHESTRA
David Dalton, *director*

Violin I
James White
Tamera Nielsen
Dan Pack
Jeanette Eastwood

Juleen Reimschüssel
Mark Jasinski
Laura Dale

Viola
Steven Day
Leslie Erickson
Candace Harritt

Cello
Julie Bevan
Richard Marsden
David Marsh

Bass
Kathleen Lisonbee

Harpsichord
Shauna Murdock

Organ
David Cornaby

Rhythm
Jerry Jackman, *bass*
Richard Beeson, *drums*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

A CAPPELLA CHOIR
Ralph Woodward, *conductor*

Assisted by
THE CHILDREN'S CHORUS
Margaret Woodward, *conductor*

A CONCERT FOR THE CHRISTMAS SEASON

8:15 p.m.
Friday, December 4, 1970
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 31

PROGRAM

I

Jubilate Deo ..... Giovanni Gabrieli

Choir and Brass Ensemble

O be joyful in the Lord, all ye lands!
For the man shall be blessed
Who fears the Lord, the God of Israel;
May He join you,
And may He be with you.
May He send you help
From His holy place and from Zion.
May the Lord bless you out of Zion,
The Lord who made heaven and earth.
Serve the Lord with gladness!

Processional: When Christ Was Born of Mary Free ..... Edward Fissinger

Vamos al Portal ..... Francisco Guerrero

To the stable gate
We go with amazement to see a young lad
Whose bright eyes shine so
They light up the woodland, the valley and mountain.
On the highest hilltop
I climbed up to see from whence cometh
Such a glorious radiance.
There was the young lad
Along with his mother, the Virgin Mary,
Whose bright eyes shine so
They light up the woodland, the valley and mountain.

Hosanna to the Son of David ..... Thomas Weelkes

II

Puer natus est ..... Jacobus Regnart

Born to us is a child
And given to us is a son:
His name henceforth shall be called Jesus.
Alleluia.
After had transpired since birth
A full eight days.
The child was cleansed and purified.
His name henceforth shall be called Jesus.

Ehre sei Gott (Chorus of the Angels), from *Die Weihnachtsgeschichte*
Heinrich Schütz

Glory to God in the Highest
Peace on earth, good will to all men.

Golden Age Singers

Cantique de Noël ..... Francois Gevaert

If God would come to earth today,
We'd run before Him on the way,
And sing for Him a solemn lay,
Noël, Noël, alleluia!
Three Kings have journeyed from afar,
They followed faithfully a star
To build for Him an altar fair.
Noël, Noël, alleluia!

A CAPPELLA CHOIR

Dr. Ralph Woodward, *conductor*
Kathryn Austin, *student assistant*

Sopranos
Andrea Anderson
Kay Andrews
Marjorie Austin
Peggy Brimhall
Kitty Carr
Cheryl Clarke
Connie Cloward
Kay Goodson
Susan Harding
Linda Haslam
Linda Hatch
Kathryn Hayes
Sylvia Heward
Kay Keddington
Pamela Lewis
Jeannie Prows
Roberta Rahlf
Mary Shearer
Sue Woodward
Patricia Woolley*

Altos
Bonnie Anderson
Kathy Austin*
Cheri Bacon
Delores Bate
Barbara Bean
Kathleen Carter
Aleaha Delaney
Kathryn Dunn
Diane Farnsworth
Tamara Gallup
Wendy Gilbert
Susan Hansen
Cecilia Harris
Diana Hulme
Chris Jamison
Rosemary Nelson
Jan Oldroyd
Janice Whitman
Colleen Wilcox

Tenors
Richard Ackroyd
Darrel Anderson
Steve Boyd
Dennis Cammack
Darryl Cooper
Craig Crandall
Mark Hopkin
Jim Jackson
Larry Larsen
Eric Lindsey
Terry McCombs*
Kevin Moesser
Dale Pomeroy
Douglas Voet
David Weatherspoon

Basses
Lloyd Anderson
Mike Gibbs
Dave Jewkes
Clinton Johnson
David Meadows
Keith Norman
George O'Brien
Clark Osterhout
Mark Payne
Daniel Poulson
Mark Riddle
Keith Rowley
John Shindurling
Que Sorenson*
Tony Weber
Alan Wilkins

*Section Leaders

Officers

Terry McCombs, *president*
Jeannie Prows, *secretary*
Steve Boyd, *treasurer*
Kathy Cox, *publicity chairman*
Susan Hansen, *historian*
George O'Brien, *riser chairman*
Kathleen Carter, Douglas Voet, *dress chairmen*
Kathryn Austin, *council representative*

Hacia Belén va un Borrico ..... Spanish Carol, arr. Shaw-Parker

Mark Hopkin and Choir

Towards Bethlehem goes a donkey,
I remember, I remember,
Laden with chocolate.
It carries its chocolate-pot,
I remember, yet I forget,
Its chocolate mill and its stove.
Mary, Mary, come here running,
Because they are eating up all the chocolate.
Inside the gate of Bethlehem
I remember, I remember,
Gypsies have entered;
And from the child which is in the cradle
The swaddling clothes have they taken.
Mary, Mary, come here running,
Because they are seizing the swaddling clothes.
With a hat of straw
At the gate arrives a Galician;
While he was worshipping the Child
A calf ate his sombrero.
Mary, Mary, come here running,
Because the calf is eating the hat.
Mary, Mary, come here flying
To comfort the Galician who is crying.

Sing Gloria ..... Katherine K. Davis

Michael Taylor and Dave Richards, *soloists*

Christmas Bells ..... 16th century French Carol

The Shepherds' Song ..... Latin American Carol

Go Tell It on the Mountain ..... Christmas Spiritual

Children's Chorus

V

Welcome, Son of Mary ..... arr. by Hans van Koert

What Child is This ..... arr. by Hans van Koert

A Cappella Choir and Children's Chorus

VI

Two Choruses from *All Night Vigil* ..... Sergei Rachmaninov

Glory Be to God
Blessed Is the Man

The "Combined Prayer Service" or "All Night Vigil" is a series of fifteen choruses designed as a vesper and matin service linked together for the nights of vigil preceding the great holidays. They demonstrate the most sublime craftsmanship in their freedom of rhythm—which nevertheless always maintains a strong formal design—, their richness of harmony, and most of all, their eloquent setting of the texts. According to Kurt Schirdler they represent the absolute apex of Russian church music.

III

Komm, Jesu, komm ..... Johann Sebastian Bach

This is the fifth of the German master's motets, written in Leipzig during the period when his interest seemed dedicated to vocal composition. This era also gave us the *St. John* and *St. Matthew Passions,* the jubilant *Magnificat* and the monumental *Mass in b minor.*

As with all the motets of Bach, *Komm, Jesu, komm* seems to have been written for some important occasion. No passages from the Bible are included, the text being taken from a chorale-aria by Paul Thymich. In the first stanza, Bach uses each of its six lines as the basis of a separate section, as is done in chorale fantasias.

Evidence indicatees that in Bach's day the choir at St. Thomas Church in Leipzig presented the motets with instruments, even though for most of them he provided no written instrumental accompaniment. However, subsequent scholars have made realizations of these instrumental parts for various combinations according to Baroque practice. The one used for this concert is by Konard Ameln and Gottfried Wolters. The English horn is a contemporary adaptation of the oboe d'amore.

The use of instruments with an "A Cappella" Choir may seem strange to some. Actually, we know of only one church in the history of music in which no instruments were ever used with voices; this was the Sistine Chapel in Rome. The term "A Cappella," though usually referring to unaccompanied singing, historically also referred to vocal music in which instruments doubled the voice parts.

INTERMISSION

IV

Three Noels ..... Clare Grundman

Christmas Hymm
Christmas Eve is Here
Now We Sing of Christmas
To lead them near the holy place,
That they might see His lovely face,
A mystic star shone far in space,
Noël, Noël, alleluia!

A Long, Long Time Ago ..... French, arr. Smith

Mary Shearer, Kathy Austin and Choir

Jouluaulu ..... Finnish, arr. Woodward

Terry McCombs and Choir

Leave all your everyday cares! Let your mind be young again!
Chrsitmas bells recall glorious memories to us.
Could anyone fell winter's chill when such
Warm and welcome emotions well up in the midst of
Wintry weather, thawing the ice of cold in our souls?
There appeared the blessed Christmas star
Into the dark, somber night of the world.
It sent an endless ray which still points
To happiness for mankind.
When it shines on children's pathways, the lakes are free of ice,
And the meadows are in bloom.
The faraway lands of happiness appear to them by the Christmas Tree.

GOLDEN AGE SINGERS

Sopranos
Jeannie Prows
Linda Hatch
Pam Lewis
Barbara Bean

Altos
Kathy Austin
Kathleen Carter
Delores Bate
Chris Jamison

Tenors
Terry McCombs
Doug Voet
Mark Hopkin
Steve Boyd

Basses
Clark Osterhout
Keith Norman
John Shindurling
Que Sorenson

BRASS ENSEMBLE

Trumpets
Dallas Lowe
Robert Lowe
Jess Murillo
Ben Gonzales

Trombones
Brian Hofheins
Wayne Gardner
Alan Johnson

Baritone
Dan Bachelder

Tuba
Roger Holt

CHILDREN'S CHORUS

Margaret Woodward, *conductor*

Linda Swenson, *accompanist*

Janene Abbott
Scott Allred
Charlene Baird
Elaine Baird
Angela D. Beachem
Scott Boley
Kathy Buckner
Pat Buckner
Kim F. Christensen
Lisa Christensen
Elizabeth Ann Dabel
Janna Lee Dedrickson
Allyson Dudley
Patricia Elaine Sharon Evans
Gregory Felix
Susan Fugal
Jana Lynn Fuhriman
Debbie Kae Garbe
Mary Jo Harris
Jill Ann Hickenlooper
Gregory A. Hill
Dallas Ann Howlett
Diane Johnson
Laura Ann Kofford
Eric Lambert
Jeff Lewis
Denise Lundell
Kristie Rae McNamara
Tessa Jean McNamara
Mindy Madsen
Claudia Marchant
Heidi Johanna Millet
Janice Mitchell
Michele Ann Mote
Garett Muse
Lisa Olsen
Daryl Diane Orton
Pamela Sue Orton
Lynette Pearson
Sherilyn Pearson
Brian Pett
Laurie Pinegar
Valoy Pottberg
Dave Morris Richards
Edwin Roberts
Lea Robinson
Mark Robinson
Karla Rogerson
Eva Marie Roy
Cindy Sanford
Sandra Leigh Smith
Vernalie Snell
Shauna Sundberg
Mark Taylor
Michael Cook Taylor
Martha Ruth Wallace
Debora S. Ward
LeAnn Woodhouse

RIGHAM YOUNG UNIVERSITY

;OLLEGE OF FINE ARTS AND COMMUNICATIONS

)epartment of Music

resents

ANCIENT INSTRUMENT ENSEMBLE
J. Homer Wakefield, director

CONCERT OF

RENAISSANCE AND BAROQUE MUSIC

8:15 p.m.
Saturday, December 5, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1970-71 Series No. 35

PROGRAM

Our Father God Celestial (The Lord's Prayer) . . . . Anc

Cheryl Clarke, soprano
Pamela Hamblin, treble viola da gamba
Carolyn Flatley, tenor recorder
Lynn Carson, krummhorn
Keith Loraine, dulcian

Fugue in C major, from Eight Small Preludes and Fugues for Organ . . . . . J. S. Bac

Soprano recorders
Susan Steed
Terry Lee Tanner
Nancy Jo Wren

Tenor recorders
Emeren Reeder
Cheryl Clarke

Alto recorders
Patricia Burton
Robert Maguire

Bass recorder
Mary Lou Prince

Scherzo: I bei legami . . . . . Monteverc

Cheryl Clarke, soprano
Mary Louise Young, tenor recorder
Pamela Hamblin, treble viola da gamba
Carolyn Flatley, krummhorn
Keith Loraine, rackett
Lynn Carson, treble recorder

Sheep May Safely Graze, from The Birthday Cantata . . . . . J. S. Bach

Marilyn Rudolph, soprano
Lynn Carson, treble recorder
Carolyn Flatley, treble recorder
Susan Steed, harpsichord
Pamela Hamblin, bass viola da gamba

Concerto à 6 C major . . . . . Pierre Prowo

Carolyn Flatley, treble recorder
Lynn Carson, treble recorder
Paul Plumb, oboe
Royden Britsch, oboe
Keith Loraine, Baroque bassoon
Phyllis Milner, bass viola da gamba
Susan Steed, harpsichord

Sonata in C major . . . . . Karl Friederich Abel

Vivace
Adagio
Minuetto

Pamela Hamblin, bass viola da gamba
Phyllis Milner, bass viola da gamba
Susan Steed, harpsichord

"Corydon" Chamber Cantata . . . . . Pepusch

Cheryl Clarke, soprano
Lynn Carson, recorder
Susan Steed, harpsichord
Phyllis Milner, bass viola da gamba

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

TEN STAKE FIRESIDE
AN EVENING OF CHRISTMAS MUSIC

Narrated by
MAX GOLIGHTLY

7:00 p.m.
Sunday, December 6, 1970
George Albert Smith Fieldhouse

PROGRAM

Carols for Christmas ..... Brass Choir
Greeting ..... R. DerMont Bell
Second Counselor, BYU Third Stake
Invocation ..... Laron Shumway
Hodie (This Day Christ Is Born) ..... Ralph Vaughan Williams
Serenade of Carols ..... Morton Gould
Hosanna to the Son of David ..... Thomas Weelkes
Hodie (Narration and Chorale) ..... Ralph Vaughan Williams
The Angels and the Shepherds ..... Zoltán Kodály
Lovely Child, Holy Child ..... Folk Song, arr. David Johnson
Er is een Kindeke (There Is a Child) ..... Dutch Carol, arr. Fenno Heath
A Virgin Most Pure ..... Halsey Stevens
Joseph Dearest, Joseph Mild ..... Johann Walther
Evening Prayer and Dream Pantomime, from *Hänsel and Gretel* ..... Engelbert Humperdinck
Glory to God in the Highest ..... Giovanni Pergolesi
Glory Be to God ..... Sergei Rachmaninov
Farewell of the Shepherds (L'Enfance du Christ) ..... Hector Berlioz
Epiphany Alleluias ..... John Weaver
Deo Gracias (A Ceremony of Carols) ..... Edward Benjamin Britten
Three Songs of Christmas ..... Clare Grundman
What Child Is This
Bring a Torch, Jeanette, Isabella
Angels We Have Heard on High
Benediction ..... Roy Smith

PARTICIPATING ORGANIZATIONS

A Cappella Choir ..... Ralph Woodward, *conductor*
Brass Choir ..... Newell Dayley, *conductor*
Opera Workshop Chorus ..... Brandt B. Curtis, *conductor*
Male Chorus ..... Ralph Woodward, *conductor*
Oratorio Choir ..... John Halliday, *conductor*
Symphony Orchestra ..... Glenn Williams, *conductor*
Symphonic Band ..... Grant Elkington, *conductor*
University Chorale ..... H. Jarolde Harris, *conductor*
Women's Chorus ..... Robert Downs, *conductor*
Combined Choruses ..... A. Harold Goodman, *conductor*

COORDINATING COMMITTEE

BYU Third Stake ..... Ronald Cunliffe, Christa Armbruster
BYU Music Department ..... Ralph Woodward

ACKNOWLEDGMENTS

BYU Art Department
Electronic Media

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STUDENT CHAMBER RECITAL

featuring

Students from the Symphonic Band

8:15 p.m.
Monday, December 7, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 34

PROGRAM

Capriccio ..... Ira P. Schwartz

Keith Smith, *first clarinet*
Roger Jenkins, *first clarinet*
Pam Greene, *second clarinet*
John Blaisdell, *second clerinet*
Nancy Romans, *second clarinet*
Mary Ann Mullis, *alto clarinet*
Janet Morley, *alto clarinet*
Pamela Nolen, *bass clarinet*
Dennis James, *bass clarinet*
Helen Moser, *third clarinet*
Debby Tate, *third clarinet*
Cynthia Hughes, *third clarinet*

Larry Hill, *conductor*

Divertimento ..... Alexander Von Kreisler

Bob Green, *trumpet*
John Smith, *trumpet*
Jim Hartley, *trumpet*

Scherzo ..... Mielenz-Voxman

Robert Prina, *alto soxophone*
Steven Williams, *alto saxophone*
Craig Johnson, *tenor saxophone*
Larry Holdaway, *baritone saxophone*

Suite ..... Claudio Monteverdi

Keith Lowrey, *trumpet*
Adrian Call, *trumpet*
Hollis Pincock, *tuba*
Steve Merkley, *baritone*

LeGrand Richins, *trombone*

Three Short Dances ..... Houston-Bright

Little Quick Dance
Nostalgic Song
Finale

Kent Smith, *oboe*
Jilene Goodwin, *flute*
Janice Jones, *bassoon*
Susan Rubow, *clarinet*

Terry Slade, *French horn*

Élégie ..... Joseph Jongen

Elaine Manley, *first flute*
Mardene Francis, *second flute*
Kathy Lee, *third flute*
Jennifer Stockseth, *fourth flute*

Two Sketches ..... Alexander Von Kreisler

Harold Russell, *trombone*
Frank Howe, *baritone*
Lynn Meinzer, *trombone*

Suite for Woodwind Quintet ..... Charles Delaney

Introduction
Sarabande

Maudie Wells, *flute*
Roger Mortensen, *oboe*
Reed Fehlberg, *horn*
Doug Hoffman, *clarinet*

Dennis Palkki, *bassoon*

Grand Quartet in E minor, op. 103 ..... F. Kuhlau

Andante Maestoso
Allegro

Becky Campbell, *flute*
Sheryl Jeppson, *flute*
Lana Rothwell, *flute*
Sondra Shumway, *flute*

Quintet in B minor, op. 5 ..... V. Ewald

Allegro moderato

Jennifer Strassburg, *trumpet*
Vaughn Thacker, *trumpet*
Bruce Davey, *tuba*
Patrick Gabbert, *horn*

Mike Glenn, *trombone*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.
Franklin S. Harris Fine Arts Center

Wednesday — Madsen Recital Hall — December 9, 1970
No. 29 — Madsen Recital Hall

PROGRAM

Partita in B minor ..... J. S. Bach
- Ouverture
- Courante
- Gavotte I
- Gavotte II
- Passepied I
- Passepied II
- Sarabande
- Bouree I
- Bouree II
- Gigue
- Echo

Claire Richards, piano

O Isis and Osiris, from The Magic Flute ..... Mozart-Weskelblatt
L'Elephant, from Carnival of the Animals ..... Saint-Saens
Hollis Pincock, tuba
Elizabeth Turney, piano

Fantastic Dances ..... Shostakovich
- No. 1
- No. 2
- No. 3

Pauline Cook, piano

First Arabesque ..... Debussy
Denise Coldren, piano

La fille aux cheveux de lin ..... Debussy
Pam Wright, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

UNIVERSITY CHORALE

H. Jarolde Harris, *director*

in

A YULE CONCERT

8:15 p.m.
Wednesday, December 9, 1970
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 33

PROGRAM

I

O Magnum Mysterium ..... Thomás Victoria
Presentation of Christ in the Temple ..... Johann Eccard
Joseph, Dearest Joseph Mild ..... Johann Walther
Sheep May Safely Graze ..... J. S. Bach

II

The Angel Song ..... Paul Tschesnokov
Thou Life of Life ..... Paul Tschesnokov
All Blessed, All Holy ..... Alexander Kastagsky
Christmas Day ..... Gustav Holst
Soloists: Jana Hall, Craig Smith, Nick Newbold
Carma Garner, James Kulbeth

III

Sing unto God ..... Paul Fetler
Tyrley Tyrlow ..... Peter Warlock
The Lamb ..... Joseph Wood
Christmas Star ..... H. J. Harris
Soloist: Karla Rogers
Hodie ..... Healey Willan

IV

I Saw Three Ships ..... Arr. Shaw-Parker
Cherry Tree Carol ..... Arr. Shaw-Parker
Soloist: Ronald Gale
Go Tell It on the Mountain ..... Arr. H. J. Harris
Epiphany Alleluias ..... John Weaver

UNIVERSITY CHORALE

H. Jarolde Harris, *conductor*

Sopranos
Adams, Gail
Akers, Hanna
Armstrong, Nancy Ann
Barker, Rebecca
Barrett, Cathy
Barton, Marnee
Benard, Alice
Bird, Debbie
Brown, Angela
Buckley, Karla
Chandler, Kathleen
Chipman, Carol A.
Clark, Anita
Clark, Terry Lee
Clayson, Shawna
Cluff, Linda
Cochran, Linda
Cook, Annette
Croft, Margaret
Dawkins, Kathy
Decker, Laura
Edmiston, Debbie
Elkins, Barbara
Fahey, Pat
Fawson, Deanna Lynn
Fisher, Marilyn
Forward, Jean
Fowler, Arline
Francis, Ann
Garner, Carma
Giles, Cynthia
Goeckeritz, Dianne
Golden, Stephanie
Grant, Jody
Gurney, Marilyn
Halley, Linda
Hammond, Shannon
Haney, Mary Avalene
Horn, Christine
Jarvis, Suzanne
Johnson, Christine
Judd, Kristyne
Kay, Rosemary
Kemp, Joy
Kimball, Sharyn
King, Jillene
Kusel, Mary
Larson, Christine
Lieuallen, Marie
McConkie, Michele
McCoy, Janice
Moncur, Susan
Murray, Nancy
Nielsen, Sandra Kay
Owen, Valerie
Pell, Terri
Phillips, Glenda
Powell, Christine
Quick, Ross-Anne
Ransier, Sandi
Rasmussen, Susan
Richards, Suzanne
Richey, Becky
Rogers, Karla
Sealy, Linda
Sellers, Sherry
Seymour, Jean
Skembo, Michele
Smyth, Norma
Terry, Kris
Thorn, Merrilee
Thorpe, Sandra
Tippets, Kathy
Trimble, Georgann
Tucker, Jan
Van Vleet, Lee Ann
Walker, Susan
Wanlass, Lorraine
Wardell, Dianne
Watt, Barbara

Altos
Ames, Nanciann
Anderson, Diana
Anderson, Jeri C.
Anderson, Lynette
Ashurst, Barbara
Bland, Becky
Bodily, April
Bright, Sally
Brunson, Susan
Byers, Liz
Clinger, Ruth
Conrad, Julia
Cook, Pauline
Crawford, Sheryl
DaBell, Margaret
Dalley, Carla
Dalton, Terecea
Dickman, Diane
Draper, Barbara
Elder, Susan
Ellsworth, Nancy
Erickson, Pauline
Ericson, Karen
Exeter, Sharon
Eves, Nancy
Fellows, Amy
Flora, Jan
Foy, Susan
Garner, Louise
Hall, Jana
Hall, Dlora
Hall, Sharon
Hampton, Nancy
Hardy, Jeanine
Heggemeier, Wendy
Hiatt, Noreen
Hutchinson, Ida
Jenkins, Jessica
Jensen, Julene
Johnson, Denice
King, Vyrlanne
Kirkham, Sandra
Laney, Victoria Joy
Layton, Janet
Leavitt, Kathy
Ludlow, Kathie
Martin, Adrianne
Martin, Marianne
Matthews, Suzanne
McBride, Marsha
McClellan, Arlene
McCombs, Kathy
Michael, Daena
Morris, Kit
Nessen, Eileen
Orme, Laurel
Panter, Blanche Jean
Parker, Mary Beth
Paxman, Nancy
Peterson, Susan
Poll, Nanette
Polson, Reneé
Porter, Jean
Powers, Maribeth
Purnell, Glenna
Purvis, Pamela Lynn
Reed, Christy D.
Reno, Andreé
Richardson, Karen
Roberts, Ruth A.
Robinson, Rebecca
Scott, D. Anne
Sever, Marsha
Shaw, Enid
Smith, Cherie
Smith, Christine
Smith, Marilyn
Sorsen, Vikkie
Struck, Rosalyn
Stuhlmiller, Susan
Summerhays, Jodee
Thacker, Nancy
Thompson, Ida Mae
Turner, Bonnie

Udall, Joyce
Vogel, Donna A.
Wade, Janet
Wallin, Sally
Wheeler, Katharine
Whitely, Robyn
Whitaker, Sherrie
Wightman, Navieve
Wilson, Nancy
Wiltsey, Marsha
Winget, Mary Beth
Wright, Ann
Young, Thelissa
Zundel, Ruby

Tenors
Busselberg, Thomas
Carter, Dennis
Gale, Ronald
McDonald, Larry C.
Meier, Darrell O.
Monson, Bruce
Newbold, Nick
Schallenger, John G.
Wright, Terry
Zincke, William

Baritones
Andrews, David W.
Bibbins, Gordon
Greene, Dick
Guinn, Dave
Isham, Robert
Kulbeth, James D.
Loraine, Keith E.
Marsh, William
Rasmussen, Rod
Romrell, Hal W.
Selim, Ron
Smith, Craig
Teschner, William
Thomas, Gregory C.
Tuft, Scott
Wiedmann, Lawrence
Wood, Donald L.
Yancey, John

Basses
Brower, Jim
Brown, Paul
Chenoweth, Charlie
Golden, Mitch
Hessel, Steven
McDonald, Dale
Mohr, H. Doug
Newby, Ben
Park, Mark
Sams, Stephen
Smith, Tom
Throssell, Lane
Whitney, Clark
Wily, Bob
Wixom, Raymond

Officers
Walter Rudolph, *student assistant*
Cari Gadd, *pianist*
Rulon Christianson, *organist*
Jim Brower, *president*
Nancy Ellsworth, *vice-president, social*
Mitch Golden, *vice-president, program*
Laurel Orme, *treasurer*
Karen Richardson, *secretary*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.
Franklin S. Harris Fine Arts Center

Friday
No. 40

Madsen Recital Hall

December 11, 1970
Madsen Recital Hall

PROGRAM

Air ..... Dello Joio
Concert Orchestra
Richard Marsden, conductor

Symphony No. 9 ..... Mozart
Allegro Moderato
Menuetto

Romance ..... Sibelius
Concert Orchestra
Dan Pack, conductor

Horizon Overture ..... 'Peter Buys

Oriental Suite ..... Robert W. Gibb
Kurdish Fire Dance
Shadows of the Masque
The Jugglers
Festival at Basra

The French Quarter ..... John J. Morrissey
Patio
The French Market
St. Louis Cathedral
Congro Square

Concert Band
John Kuzmich, Jr. conductor

CONCERT ORCHESTRA

First Violins
Don Pyne, concertmaster
Rachel Elaine Anderson
Marlene Bolander
Pamela Cauley
Kathleen Kelly
Lynn Lilley
Sally Marie Toronto
Cody Ward

Second Violins
Dean Andrews
René Belmear
Sheila Halladay
Mary Lu Robertson
Doug Whipple
Teri Jo Williams

Violas
Kay McKellar
Carolyn Schnebly

Cellos
Alan Dale Cheney
Heidi Everson
Debby Smith

Basses
Eldiva Marshall
Linda Santelman

Flutes
Scott Gentry
Janet Petersen
Cheryl Simmons
Sherri Rigby
Mary S. Rockwood
Joan Deardeuff
Marian Weston

Oboe
Janeil Ivie

Clarinets
Val Percevault
Tamara Smith
Nancy Clawson

Bass Clarinet
Gary Taylor

Alto Saxophones
Debbie Larson
Mark Smith

Tenor Saxophone
Mike Short

Trumpets
Ron Berg
Bruce Bond
Bruce Barnett

French Horns
Richard J. Doty
David Keller

Baritone
Keven Naylor

Trombones
Susan Wahlen
Perry Conrad

Tuba
Rodnie "O" Nichols

Percussion
Trudy Richardson
Chantal Greze
Kay Christensen

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CHAMBER CHOIR

Robert Downs, conductor

8:15 p.m.
Friday, December 11, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1970-71 Series No. 37

PROGRAM

I

Magnificat in B-flat . . . . . Francesco Durante

Chamber Choir and String Ensemble

II

Prelude and Fugue in A minor . . . . . J. S. Bach

Rulon Christiansen, organ

III

Three Sacred Concerts for the. . Johann Hermann Schien
Christmas Season

1. Now come the heathen's Saviour
2. All praise be Thine Lord, Jesus Christ
3. From Heaven on High I come to you

Hodie Nobis . . . . . P. Delavenna

Christmas Pastoral . . . . . David P. Appleby

Chamber Choir

IV

Three Chorale Preludes:

On Welsh Hymn Tune "Rhosymedre". Ralph Vaughan Williams
Zu Bethlehem geboren . . . . . Helmut Walcha
Ein' feste Burg . . . . . Flor Peeters

V

When Jesus Lay by Mary's Side . . . . . Mary Weaver
Ya viene la vieja . . . . . Arr. Parker-Shaw

Here comes the old lady
with a little gift,
it seems so much to her,
that she takes some of
it away.

Here come the Kings
through the desert,
and they bring to the Child
a real tower.

Little green leaves
lemon leaves,
the Virgin Mary
Mother of the Saviour.

Here come the Kings
down this road,
and they bring to the Child
sweet-cakes in wine.

Ding Dong! Merrily on High . . . Arr. Malcolm Williamson

CHAMBER CHOIR

Robert Downs, conductor
Marilyn Holyoak, accompanist
Douglas Bush, organist

Sopranos

Georgia Fairbanks
Janine Hill
Elizabeth Turney
Gay Court
Marilyn Moody
Ann Stapley
Ramona Tew

Altos

Judith Jensen
Carol Ranzenberger
Jessica Rojas
Lois Johnson
Michele Williams
Jeannette Robinson
Marilyn Holyoak

Tenors

Paul Warner
Kent Baily
Robert Tate
Thane Thomas
Galen Updike
Terry McCombs

Basses

Lloyd Anderton
Douglas Oxborrow
Earl Rawlinson
David Hofeling
Larry Johnson

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

4:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday — December 14, 1970
No. 39 — Madsen Recital Hall

PROGRAM*

Sinfonia No. 3 in D major ..... J. S. Bach
Vivian Twogood, piano

Concerto for Cello and Orchestra ..... Joseph Haydn
Adagio
Wayne Gardner, trombone
Peggy Howell, piano

Fantastic Dances ..... Shostakovich
No. 1
No. 2
Rebecca Robinson, piano

Die Lotosblume ..... Robert Schumann
Träume ..... Richard Wagner
Delores Bate, soprano
Noreen Bails, piano

Four Piano Pieces ..... Jeff Murphy
The Game
Meditations
Humoresque
Soliloquy on the Cross
Pamela Gessel, piano

Choral: Herzlich tut mich verlangen ..... J. S. Bach
Organ Fugue ..... J. S. Bach
The Golden Carol ..... Old English
Beata Viscera ..... 13th cent. English
Beautiful Savior ..... Crusader Hymn
Coventry Carol ..... English Carol
On Christmas Day ..... Merrill Bradshaw

Susan Steed, soprano recorder
Ann Louise Gardner, soprano recorder
Patricia Burton, alto recorder
Robert Maguire, alto recorder
Emeren Reeder, tenor recorder
Cheryl Clarke, tenor recorder, soprano voice
Mary Lou Prince, bass recorder

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FACULTY STRING QUARTET

PERCY KALT, *violin*
BARBARA WILLIAMS, *violin*
DAVID DALTON, *viola*
RICHARD ALLEN, *cello*

8:15 p.m.
Monday, December 14, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 36

PROGRAM

Quartet in D major, op. 18, no 3 ..... Beethoven

Allegro
Andante con moto
Allegro
Presto

Quartet in E-flat major, op. 51 ..... Dvorak

Allegro ma non troppo
Dumka: Andante con moto - Vivace
Romanza: Andante con moto
Finale: Allegro assai

INTERMISSION

Quartet No. 1, op. 25 ..... Britten

Andante sostenuto - Allegro vivo
Allegretto con slancio
Andante calmo
Molto vivace

MADONNA OF THE CHAIR –Raphael
Pitti Gallery, Florence

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

TRADITIONAL
CHRISTMAS MUSIC AT MIDDAY

12:10-1:00 p.m.
Wednesday, December 16, 1970
Larsen Art Gallery
Franklin S. Harris Fine Arts Center

1970-71 Series No. 41

PROGRAM

Prelude ..... Tower Music

Trumpet Choir
Newell Dayley, *conductor*

Overture to the *Messiah* ..... Handel-Caillet

Wind Symphony
Ralph G. Laycock, *conductor*

Er is een Kindeke (There Is A Child) ..... Dutch Carol, arr. Fenno Heath

What Sweeter Music ..... Halsey Stevens

Male Chorus
Ralph Woodward, *conductor*

Christmas Bells ..... Sixteenth Century French Tune

The Shepherd's Song ..... Latin-American Carol

Go Tell It on the Mountain ..... Christmas Spiritual

Sing Gloria ..... Katherine Davis

BYU Children's Chorus
Margaret Woodward, *conductor*
Linda Swensen, *accompanist*

Evening Prayer and Dream Pantomime, from *Hänsel and Gretel* ..... Engelbert Humperdinck

Symphony Orchestra
Glenn R. Williams, *conductor*

A Christmas Folk Song ..... Merry Carol

Dost Thou in a Manger Lie? ..... Henry Hallstrom

Fum, Fum, Fum ..... Arr. Marion Vree

Women's Chorus
Robert Downs, *conductor*

Jubilate Deo ..... Giovanni Gabrieli

A Long, Long Time Ago ..... French Carol, arr. Smith

A Cappella Choir
Ralph Woodward, *conductor*

Hallelujah Chorus, from the *Messiah* ..... Handel

Combined Choruses and Orchestra
Glenn R. Williams, *conductor*

Gallery decorations by Art Department

Program coordinated by Fredrick Webb

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*
Percy Kalt, *violin soloist*

8:15 p.m.
Wednesday, December 16, 1970
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 38

PROGRAM

Fidelio Overture, op. 72b ..... Beethoven

Concerto for Violin and Orchestra in D minor, op. 47 ..... Sibelius

Allegro moderato
Adagio di molto
Allegro, ma non tanto

Percy Kalt, *violin*

Romeo and Juliet, Fantasy Overture, op. 45 ..... Tchaikovsky

INTERMISSION

Piece for Strings ..... Bradshaw

Symphony No. 3 ..... Keller

Allegro risoluto
Andante
Allegro giusto
Andante tranquillo
Allegro con spirito

PHILHARMONIC ORCHESTRA

Dr. Ralph G. Laycock, *director*

First Violins
James White,
concertmaster
Janet Bartschi
Denise Clark
Laura Dale
Jeanette Eastwood
Tara Hardy
Sandy Jackson
Mark Jasinski
Christine John
Joan Larsen
Tamera Nielsen
Dan Pack
Susan Rech
Juleen Reimschüssel

Second Violins
Steven Goodman,
principal
Kathy Burgoyne
Sylvia Dunkley
Jane Fagergren
Claudia Gripman
Sylvia Heward
Mary Hoyt
Alice Jarvis
Claudia Laycock
Dauna Morgan
Diane Noble
Dee Ann Orchard
Dan Orgill
Kathy Reeder
Kathleen Wallace

Violas
Steve Day,
principal
Linda Blake
Dan Blakeslee
Christine Campbell
Leslie Erickson
Candy Harritt
Chris Jamison
Cynthia Larsen
Carolyn Lindsay
Alan Pearce
Kathy Slagle

Cellos
Julie Bevan,
principal
Linda Christensen
Joyce Coulson
Stanley Green
Brian Johnson
Richard Marsden
David Marsh
Phyllis Milner
Renee Merrill
Barbara Slack
Cathy Wheelwright

Basses
Kathy Lisonbee,
principal
Janet Cromar
Jerry Jackman
Stan Martineau
Gary Milner
Tony Schofield

Piccolos
Ruth Helen Hill
Peggy Howell

Flutes
Charlotte B. Day
Peggy Howell
Ruth Helen Hill

Oboes
Roger Watson
J. Ross Stephenson
Royden Britsch

English Horn
Royden Britsch

Clarinets
Larry Hill
Steve Lawrence
Dale Monson

Bass Clarinet
Dale Monson

Bassoons
Margo Eatough
Dan Pack
Rae Louise Siemssen

Contrabassoon
Rae Louise Siemssen

French Horns
Jim Thatcher
Martha P. Weinstein
David Bartholomew
Patricia Ellsworth

Trumpets
Dennis Husted
Dallas Lowe
Merrill Jenson

Trombones
Bryan Hofheins
Wayne Gardner
Dan Bachelder

Tuba
Roger Holt

Timpani
William Asay

Percussion
Karl Forsyth
Ken Hodges
Brent Laycock

Harp
Janis Clark

Piano
Jennifer Moulton

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MARILYN CLOWARD RUDOLPH, *soprano*
Student of Margaret Woodward
Assisted by Marlene Bachelder, *piano*

in

SENIOR RECITAL

Required for the Bachelor of Arts Degree
in Applied Music

6:00 p.m.
Thursday, December 17, 1970
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 42

PROGRAM

Lusinghe più care, from *Alessandro* ..... George F. Handel

Chi, sprezzando il Sommo Bene, from *La Passione* ..... George F. Handel

Paul Plumb, *oboe*
Keith Loraine, *bassoon*

Alma mia, from *Floridante* ..... George F. Handel

Joan Larsen, *violin*
Susan Rech, *violin*
Phyllis Milner, *viola da gamba*

Der Hirt auf dem Felsen ..... Franz Schubert

David Randall, *clarinet*

O mia cuna fiorita, from *Gloria* ..... Francesco Ciléa

Qui la voce . . . Vien, diletto, from *I Puritani* ..... Vincenzo Bellini

INTERMISSION

Chevaux de bois ..... Claude Debussy

Il pleure dans mon coeur ..... Claude Debussy

Fleur des blés ..... Claude Debussy

Unvergänglichkeit (1937) ..... Erich W. Korngold

Unvergänglichkeit
Das Bächlein
Das Kind schläfst
Starker als Tod
Unvergänglichkeit

Eight Haiku from the Japanese (1963) ..... Robert F. Birch

Leaves
Autumn Temple
Every Star
First Snowfall
Icicles
Soft Snowflakes
Lonely Winters
And Still. . .

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FACULTY WOODWIND QUINTET

in

PROGRAM OF CONTEMPORARY QUINTET MUSIC

Theodore Wight, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Don Peterson, *French horn*

8:15 p.m.
Monday, January 4, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 44

PROGRAM

Kwintet No. II voor Blaaskwintet (1948) ..... Henk Badings
Allegro
Molto adagio
Scherzo
Allegro

Variations sur un thème libre, op. 42 ..... Eugène Bozza

INTERMISSION

Woodwind Quintet (1948) ..... Elliott Carter
Allegretto
Allegro giocoso

Variations on America ..... Charles Ives-Windham

BRIGHAM YOUNG UNIVERSITY LYCEUM SERIES

presents

BALLET WEST

and

THE UTAH SYMPHONY

in

NUTCRACKER

3:30 p.m. and 8:15 p.m.
Wednesday, January 6, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

NUTCRACKER

The *Nutcracker* is the third and last of the Tchaikovsky ballets. Along with the opera *Iolanta,* it was commissioned in 1891, two years before the composer's untimely death at the age of fifty-three. Tchaikovsky's initial reaction to the ballet, based upon the detailed scenario given him by Marius Petipa, was not enthusiastic. But as he began work on the score, his enthusiasm grew. He was apparently so pleased with his music that on March 7, 1892, months before the stage premiere, he chose to conduct excerpts from the ballet at a concert of the Russian Musical Society. The audience demanded encores of five movements of the suite.

While visiting in Paris, Tchaikovsky heard Auguste Musels' new invention, the celesta, and was so charmed by its tinklings that he wished to be the first to employ it in Russian music. He gave the celesta a solo in the Sugar Plum Fairy's variation and, until the premiere, was apprehensive that Glazounov or Rimsky-Korsakov might discover and steal his musical secret.

During early rehearsals of the ballet, Petipa became ill and entrusted the choreography to his assistant, Lev Ivanov. Historians ever since have debated whether the *Nutcracker* is really by Petipa or by Ivanov.

The ballet, conducted by Riccardo Drigo, was premiered December 17, 1892, at St. Petersburg's Maryinsky Theatre, with a cast headed by visiting Italian ballerina Antonietta dell'Era and the company's own danseur, Pavel Gerdt. The response of the aristocratic audience was lukewarm.

The first, full-length American *Nutcracker* was presented in 1944 by the San Francisco Ballet, with scenery by Antonio Sotomayer and costumes by *Dance Magazine*'s present San Francisco correspondent, Russell Hartley (who also appeared as Mother Ginger). Choreography was by William Christensen, who was advised in the project by George Balanchine and Alexandria Danilova. Gisella Caccialanza and Christensen were Sugar Plum Fair and Cavalier.

In 1953 George Balanchine toyed with doing either *Sleeping Beauty* or *Nutcracker* for the New York City Ballet. He chose the latter and the rest is history. Choreographed by Balanchine (with the mouse and soldier sequences by Jerome Robbins), it was designed by Horace Armistead and starred, on opening night, February 2, 1954, Maria Tallchief and Nicholas Magallenes. This *Nutcracker* rapidly became one of the most amazing, popular successes in the history of dance in New York.

Ballet West is fortunate to have William F. Christensen as artistic director. In 1954 he choreographed Salt Lake City's first *Nutcracker* for the Utah Civic Ballet, and for the past sixteen years it has been delighting Salt Lake audiences. Utah's *Nutcracker* was a milestone in many ways—it was the first company in the United States to use a complete symphony orchestra, and it has grown to be the largest show presented at Kingsbury Hall. As the stature of the company has grown, it has toured the *Nutcracker* until now it performs in Albuquerque, New Mexico; Phoenix, Arizona; as well as Logan, Ogden, and Provo. It is a fairy-tale ballet that has become a delight for people everywhere.

This year is Ballet West's seventeenth production of the *Nutcracker.* It offers new sets and new costumes because of the generosity of the S. B. Eggertsen Foundation; but most important, it offers the same charm and enchantment that has made it a Christmas tradition.

NUTCRACKER CAST

(Subject to Change Without Notice)

Prologue

Dr. Drosselmeyer ..... Michael Onstad (Jan 6M) Rocky Spoelstra (Jan. 6E)
His Nephew ..... Cory Cannon

Act I, Scene I

Host ..... John Nelson
Hostess ..... Lorna Erker (Jan. 6M) Mary Bird (Jan. 6E)
Maid ..... Sondra Sugai (Jan. 6M) Jacqueline Price (Jan. 6E)
Clara ..... Mary Lee Taggart
Fritz ..... Stephen Olsen
Parents ..... Merribeth Habegger-Craig Smith
Vicki Morgan-Charles Fuller
Cathy Scott-Philip Fuller
Nancy Taverna-Frank Hay
Mary Ellen Davis-Michael Rozow
Lorna Erker-Christopher Stygar (Jan. 6E)
Mary Bird-Christopher Stygar (Jan. 6M)
Children ..... Girls—Bonnie Barker, Laurel Bishop, Ann Chambers, Shawna Ford, Nancy Jenkins, Mitzi Matley, Marlene McQuarrie, Leigh Stevens
Boys—David Abbott, DeLoy Bench, Glade Bradford, John Borski, Lawrence Graves, Richard Joos
Mechanical Doll ..... Jacqueline Price (Jan. 6M) Sondra Sugai (Jan. 6E)
Mechanical Bear .... Christopher Fair (Jan. 6M) Norman Shelburne (Jan. 6E)

Act I, Scene II

Small Nutcracker Prince ..... Clark Reid
The Nutcracker Prince ..... Norman Shelburne
Mouse King ..... Philip Fuller (Jan. 6M) Michael Onstad (Jan. 6E)
Mice ..... Bruce Caldwell, Charles Fuller, Dale Livingston, Stephen Magee, Craig Smith, Christopher Stygar
First Rifleman ..... Carolyn Jenkins
Trumpeter ..... Kitsy Ludlow
Drummer ..... Doreen Joos
Soldiers ..... Allison Gardiner, Kathleen Higham, Mindy Matley, Valerie Musgrove, Allyson Neeley, Terri Tsagaris
Cookies ..... Michelle Christensen, Kristi Kimball, Carrie Timpson

Act I, Scene III

Snow Queen ..... Patricia Rozow (Jan. 6M) Vicki Hutten (Jan. 6E)
Snow Prince ..... Rocky Spoelstra (Jan. 6M) Christopher Fair (Jan. 6E)
Snowflakes ..... Vivien Cockburn, Dune Congdon, Cindy Gerber, Diana Gregory, Jan Herst, Tauna Hunter, Sharee Lane, Elizabeth Nesi, Pam Richards, Lee Ann Royal, Patricia Rozow, Jacqueline Price, Sondra Sugai, Sandra Swensen, Tenley Taylor, Jayne Toronto

INTERMISSION

Act II

Sugar Plum Fairy ..... Barbara Hamblin (Jan. 6M) Janice James (Jan. 6E)

Pages ..... Cathy Card, Cheryl Fitts, Tauna Hunter, Diane Jenkins, Ann Menlove, Gayle Platt

Egyptian Servants ..... Kathleen Johnson, Ina Mackay, Nola Mitchell, Marilyn Murdock, Brooke Rampton, Laurie Wilson

Ladies-in-Waiting ..... Vivien Cockburn, Finlandia Gurholdt, Sharee Lane, Roxanne Messina, Lee Ann Royal, Jackie Tureller, Valerie Valentine, Betty Jo Van Keizerswaard

Spanish ..... Nancy Taverna-Craig Smith (Jan. 6M) Christine Surba-Michael Onstad (Jan. 6E)

Arabian ..... Mary Bird-Rocky Spoelstra (Jan. 6M) Merribeth Habegger-Rocky Spoelstra (Jan. 6E) Dune Congdon, Lorna Erker, Cathy Scott, Jayne Toronto

Chinese ..... Philip Fuller (Jan. 6M) Christopher Fair (Jan. 6E) Elizabeth Nesi, Carlie Shurtliff, Marsha Stygar, Tenley Taylor

Merliton ..... Sondra Sugai (Jan. 6M) Vicki Hutten (Jan. 6E) Kristine Miller, Suzanne Sattler, Candy Gerber (Jan. 6M), Nancy Taverna (Jan. 6E), Jacqueline Price (Jan. 6M), Sondra Sugai (Jan. 6E)

Russian ..... Bruce Caldwell & Frank Hay, Michael Rozow (Jan. 6M) Charles Fuller & Philip Fuller, Michael Rozow (Jan. 6E)

Mother Buffoon ..... Christopher Stygar

Buffoons ..... Patricia Boyd, Kimberly Cannon, Natalie Christensen, Rebecca Foster, Annette Gardiner, Lisa Hansen, Julie Higham, Anne Marie McBroom

Waltz of the Flowers

Soloists ..... Mary Lynne Shupe-John Nelson (Jan. 6M) Patricia Rozow-Bruce Caldwell (Jan. 6E)

Demi-Soloist ..... Mary Ellen Davis & Lorna Erker, Vicki Morgan, Cathy Scott, Christine Surba

Corps de Ballet ..... Vivien Cockburn, Roxanne De Turris, Michelle Everill, Roxanne Hardy, Cheryl Hire, Sharee Lane, Roxanne Messina, Janet Rothfels, Lee Ann Royal, Carlie Shurtliff, Karla Stein, Bonnie Thurber, Jackie Tueller, Valerie Valentine, Betty Jo Van Keizerswaard, Finlandia Gurholdt (Jan. 6M), Jacqueline Price (Jan. 6E)

Sugar Plum Cavalier ..... John Hiatt (Jan. 6M) Tomm Ruud (Jan. 6E)

Grand Pas de Deux ..... Barbara Hamblin-John Hiatt (Jan. 6M) Janice James-Tomm Ruud (Jan. 6E)

Finale ..... Entire Ensemble

THE STORY

Written by Kristine Keddington

Christmas is a marvelous time, when all the magic in the world seems to find its way to Christmas trees and candy canes.

Clara and Fritz know that Christmas in their house means a beautiful tree and a party with their friends. They can't wait for their parents to finish decorating the party room. At last the doors are opened and Clara and Fritz dance before their Christmas tree all shining with lights. Toy soldiers and tiny cookies made it all so wonderful.

When the people arrive for the party, the children get a special surprise: Herr Drosselmeyer, a toymaker, brings a rosy-cheeked doll and fuzzy brown bear with him. The toy doll and bear are bigger than Clara and Fritz, and they dance when Herr Drosselmeyer winds them up!

Then Herr Drosselmeyer brings out his extra-special surprise. He has carved a beautiful nutcracker in the shape of a little man. All the children love it and when he gives it to Clara, Fritz leads the boys in a toy trumpet parade to chase the girls. When he tries to take the nutcracker away from Clara, he accidentally drops it, and as it hits the floor it breaks. Herr Drosselmeyer picks it up and ties his handkerchief around its head to fix it.

With peace restored and the nutcracker fixed, Fritz says he is sorry and Clara rocks her little toy man to sleep.

The guests leave and everyone goes to sleep—everyone but Clara. She is worried about her nutcracker and quietly tiptoes down to the room. She sees he is all right, and so she lies down on the couch to rock him in his cradle.

As Clara falls asleep—she is not sure whether she begins to dream or not—suddenly a marvelous change comes over the room. The tree, which before had been just big, grows and grows and grows and GROWS! Clara can hardly see the top!!!

As the tree has been growing, Clara sees that something has changed the rest of the room. The cookies and toy soldiers are as big as she is. And when the tall clock calls out the time it looks just like Herr Drosselmeyer. When a cookie runs right by her, Clara sees a scary sight. Why, a war seems to be going on underneath the tree! Big fat mice are chasing the cookies, and the soldiers are trying to protect them. Then the mice call their king who leads them against the soldiers, so the soldiers call for help, and Clara's nutcracker (who has grown very tall, too!) comes to lead the soldiers. The big Mouse King and the Nutcracker come face to face to fight with long swords. Just as the Mouse King is going to kill the Nutcracker, Clara takes off her shoe and hits the Mouse King on the head!

The mice carry off their dead king, and then Clara gets the most magical surprise of all. Her funny little nutcracker man turns into a handsome prince right before her eyes!

Clara doesn't know quite what to do when the prince bows to her to thank her for saving his life. He asks her to come with him, and he will show her a wonderful land.

The prince first takes Clara to the Land of Snow. Beautiful mist covers the ground, and Clara is delighted to meet the Snow Queen and her prince. When the snowflakes start to fall, the queen asks them to dance for Clara. They turn into beautiful girls who dance all around her and the prince.

Then the Nutcracker Prince takes Clara to the Land of Flowers. The flowers in beautiful red gowns do a waltz for her with their cavaliers.

Both these lands are only part of the magical world of the prince. At last they reach the castle of the Sugar Plum Fairy. This is the land where everything sweet and magical comes from. The prince tells the beautiful Sugar Plum Fairy how Clara saved his life. She is so grateful to Clara that she orders a celebration to begin. The candies become people and dance for Clara in wonderful ways. One becomes a magician who, with beautiful scarves, makes an exotic Arabian girl appear and disappear right in front of everyone. Another becomes a wonderful, swirling Mother Buffoon who has funny clowns come popping out of her skirts, which look like bags of colorful jelly beans that can't keep the happy jelly beans inside.

Clara sees so many fun people that she's sad to say goodnight to them. When they bring out the magical white horse for her to ride on, Clara climbs up and everyone waves good-bye.

Maybe she'll come back next year when the magic of Christmas returns and anything seems possible.

BALLET WEST

William F. Christensen, *artistic director*

Tomm Rudd
Janice James
Barbara Hamblin
John Hiatt
Vicki Hutten
Christopher Fair
Bruce Caldwell
Mary Lynne Shupe
John Nelson
Michael Onstad
Mary Ellen Davis
Rocky Spoelstra
Sondra Sugai
Cathy Scott
Nancy Taverna
Patricia Rozow
Jacqueline Price
Mary Bird
Michael Rozow
Marsha Stygar
Frank Hay
Suzanne Sattler
Norman Shelburne
Kristine Miller
Merribeth Habegger
Christina Surba
Lorna Erker
Vicki Morgan
Philip Fuller
Craig Smith
Charles Fuller

UTAH SYMPHONY

Maurice Abravanel, *director*

Ardean Watts, *associate conductor*

First Violins
Oscar Chausow, *concertmaster*
Kenneth Kuchler
Norma Lee Madsen
James Starr
Katherine Peterson
Max Sheffler
Robert Galbraith
Judith Beatie
Barbara Mueller
Ronald Horton

Second Violins
John Chatelain, *principal*
Jack Ashton
Richard Dickson
Bonnie Bennett
Frances Darger
Phyllis Whitmore
Don Kramer
Richard Kay
Shelley Oblezov

Violas
Sally Peck, *principal*
Art Peterson
Dorothy Freed
Karl Allred
David Lindblom
Julia Lawrence
Scott Kenney

Cellos
Christian Tiemeyer, *principal*
David Freed
Bonnie Mangold
Evelyn Loveless
Richard Allen
Carol Edison
Carolee Grubb
Pattie Tiemeyer

Basses
Audrey Bush, *principal*
Donald Basinger
James Rose
Patrick Zwick
Claudia Christiansen

Flutes
Eugene Foster
Ralph Gochnour

Piccolo
Michael Vance

Oboes
Darrel Stubbs
Gary Post
Jon Bush

Clarinets
Martin Zwick
Dow H. Young
Loel Hepworth

Bassoons
Douglas Craig
Mitchell Morrison

French Horns
Don C. Peterson
Maurice Tueller
Edward Allen
Richard Fletcher

Trumpets
William D. Sullivan
Sheldon F. Hyde

Trombones
Ben Ivey
Marion Albiston
Harold Gottfredson

Tuba
Charles Eckenrode

Timpani
Robert Lentz

Percussion
William R. Johnson
Keith Guernsey

Harp
Camille Guernsey
ShruDeLi Smith

Celesta
Bonnie Bennett

Ballet West's new production of the *Nutcracker* is a gift to the people of Utah and the Intermountain West from the S. B. Eggertsen Foundation and Dean E. Eggertsen.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONIC BAND

Robert H. Campbell, Grant C. Elkington, *conductors*

8:15 p.m.
Friday, January 8, 1971

de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 43

PROGRAM

Commando March ..... Barber

Sonata No. 2 for Band ..... Mendelssohn-Dayley

Chorale Prelude: So Pure the Star ..... Persichetti

Three Revolutionary Marches ..... Smetana-Nelhybel
March of the Revolutionary Guard
March of the Students' Legion
March of Freedom
Robert H. Campbell, *conductor*

INTERMISSION

Grand Quartet in E minor, op. 103* ..... F. Kuhlau
Andante Maestoso
Allegro

Becky Campbell, *flute* — Lana Rothwell, *flute*
Sheryl Jeppson, *flute* — Sondra Shumway, *flute*

Quintet in B minor, op. 5* ..... V. Ewald
Allegro moderato

Jennifer Strassburg, *trumpet* — Patrick Gabbert, *horn*
Vaughn Thacker, *trumpet* — Mike Glenn, *trombone*
Bruce Davey, *tuba*

Festivo ..... Nelhybel

A Symphonic Prelude ..... Reed

Praeludium and Allegro ..... Giannini
Adagio sostenuto
Allegro
Sostenuto
Grant C. Elkington, *conductor*

*The appearance of chamber music in the band concert is a result of a new program instituted this year to encourage small ensemble performance among the larger band organizations.

SYMPHONIC BAND

Piccolo
Kate Rasmussen

Flutes
Maudie Wells
Jilene Goodwin
Becky Campbell
Sheryl Jeppson
Lana Rothwell
Sondra Shumway
Elaine Manley
Mardene Francis
Kathy Lee
Jennifer Stockseth

Oboes
Roger Mortensen
Kent Smith

Clarinets
Doug Hoffman
Sue Rubow
Keith Smith
Roger Jenkins
Pam Greene
John Blaisdell
Nancy Romans
Helen Moser
Debby Tate
Cynthia Hughes
Janet Morley

Alto Clarinet
Mary Ann Mullis

Bass Clarinet
Pam Nolen

Contra Bass Clarinet
Tom Dupaix

Saxophones
Robert Prina
Craig Johnson
Steven Williams
Larry Holdaway

Bassoons
Dennis Palkki
Janice Jones
Dennis James

French Horns
Reed Fehlberg
Bob Heywood
Pat Gabbert
Terry Slade

Cornets
Vaughn Thacker
Jennifer Strassberg
Jim Hartley
John Smith
Bob Greene

Trumpets
Keith Lowery
Adrian Call

Baritones
Steve Merkley
Frank Howe

Trombones
Mike Glenn
LeGrand Richins
Harold Russell
Lynn Meinzer

Tubas
Bruce Davey
Hollis Pincock
Gerald Hubbs

Percussion
Rick Ingram
Shirley Snell
Bill Currier
Kathleen Reeder

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN EVENING OF SONATAS

Percy Kalt, *violin*
Reid Nibley, *piano*

8:15 p.m.
Monday, January 11, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 45

PROGRAM

Sonata in A major, op. 13 ..... Fauré

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Sonata in B flat major, K. 378 ..... Mozart

Allegro moderato
Andantino sostenuto e cantabile
Rondo: allegro

INTERMISSION

Sonate, op. 18 ..... Strauss

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante - Allegro

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.
Franklin S. Harris Fine Arts Center

Wednesday
No. 65

Madsen Recital Hall

January 13, 1971
Madsen Recital Hall

PROGRAM

None But The Lonely Heart . . . . . Tschaikovsky

L'elephant, from Carnival of Animals . . . . . Saint-Saens
Jerry Hubbs, tuba
Cheryl Moulton, piano

Quartet in G major, op. 77, no. 1. . . . . Haydn
Minuetto
Finale
Susan Rech, violin — Kathy Slagle, viola
Diane Noble, violin — Debbie Birch, cello

O cessate di piagarmi . . . . . A. Scarlatti

Per la gloria d'adorarvi, from Griselda . . . . . Giovanni Bononcici
Ann Moulton, mezzo-soprano
Claudia Cushman, piano

Concert Sketch No. 5 . . . . . Vladislav Blazhevich
Phil Dupuis, trombone
Ann Louise Gardner, piano

Sonata No. 9 in E, op. 14, no. 1 . . . . . Beethoven
Allegro
Allegretto
Rondo
Lynette Young, piano

Lyric Piece . . . . . James Jett
Peter Mackinnon, flute
Brent Jones, piano

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT CHAMBER RECITAL

8:15 p.m.
Wednesday, January 13, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1970-71 Series No. 72

PROGRAM

Sinfonia for Woodwind Quintet . . . . . Bernard Heide
Kathleen Mylecraine, flute Martha Lund, clarinet
Bradley Jardine, oboe Dennis Palkii, bassoon
Barbara Reeder, French horn

Petite Suite . . . . . Claude Debuss
I En Bateau
II Cortege
III Menuet
IV Ballet
Patricia Gabriel, Richard J. Rich, piano, four han

Three Dances in Polish and
German Manner . . . . . Christoph Demantius
Susan Steed, soprano recorder
Mary Lou Prince, alto recorder
Emeren Reeder, tenor recorder
Terry Tanner, tenor recorder
Keith Loraine, bass recorder

Trio Sonata, op. 3, no. 2 . . . . . Corelli-Meyer
Bryan Hofheins, trombone
Wayne Gardner, trombone
Allan Johnson, trombone

Variations sur un theme libre . . . . . Eugene Bozza

Will Salmon, flute
Judy Westphal, oboe
Susan Lebow, clarinet
Keith Loraine, bassoon
Vincent Echols, French horn

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SYMPHONY ORCHESTRA

Glenn R. Williams, *conductor*

8:15 p.m.
Thursday, January 14, 1971

de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 67

PROGRAM

Outdoor Overture (1938) ..... Aaron Copland

Matinées Musicales ..... Benjamin Britten
March
Pantomime
Moto perpetuo

Concerto for Violin in G Minor op. 26 ..... Max Bruch
Finale: Allegro energico
Juleen Reimschüssel, *soloist*

INTERMISSION

Overture to *Candide* ..... Leonard Bernstein

The Walk to the Paradise Garden ..... Frederick Delius

Finlandia op. 26 ..... Jean Sibelius
James White, *conductor*

Academic Festival Overture op. 80 ..... Johannes Brahms

PROGRAM NOTES

Juleen Reimschüssel is one of five Concerto Audition winners selected by a faculty committee last fall. She attended Roy High School and was chosen as *Deseret News*-KSL Sterling Scholar semi-finalist in music.

Before enrolling at BYU, Juleen attended Weber State College where she was concertmistress of the orchestra and a member of the a cappella choir. She is a junior, majoring in music education, and she plays in the BYU Philharmonic and Chamber Orchestras.

Juleen studied with Sally Peck of the Utah Symphony and is presently a student of Percy Kalt at BYU.

James White is a graduate student in violin at BYU and is concertmaster of the BYU Philharmonic. He holds a Bachelor of Music degree from San Francisco Conservatory of Music and has studied at Julliard School of Music and in Paris with Nadia Boulanger and Jean Pasquier. He is a former member of the Oakland Symphony and San Francisco Ballet Orchestra. Also a Concerto Auditions winner, he will appear with a BYU orchestra in a concerto in the spring.

SYMPHONY ORCHESTRA

Dr. Glenn R. Williams, *conductor*
James White, *graduate assistant*

First Violins
Gae Lyn Allen, *concertmaster*
Katie B. Bocker
Nancy Flint
Linda Karel Haldeman
Anne Elizabeth Hall
Carolyn Herzinger
Karen Jones
Brian Elliott Marston
Karyn Longhurst Mecham
Lynda L. Miller
Norman Keith Olsen
Barbara Ann Reed
Marsha Stokes
Rula J. Waite

Second Violins
Stephanie Clark, *principal*
Jeanine E. Allred
Deborah Dawn Beecher
Dolores Brown
Wendy L. Cuff
Lois Haupt
Will A. Heider
Colleen Jones
Carli Lofgreen
Lisa McCuistion
Maria Elena McCurdy
Janet Peterson
Julia M. Roehr
Judy A. Stone

Violas
B. Allen Pearce, *principal*
Donna Marie Balzotti
Bruce Blakemore
Mary Catherine Ford
Bonnie Gardner
Deborah Kennard
Nancy Noble

Cellos
Debbie Birch, *principal*
Mike Carson
Conley Byron Christensen
Nadine A. Dickens
Carolyn Priday
Shirley Afton Smith

Basses
Deanna Ward
Kyle M. Butler
Janet Cromar

Harp
Kerry Lynn Cameron

Piccolo
Geraldine Smithson

Flutes
Will Salmon
Geraldine Smithson
Linda Stahle
Carol Spackman

Oboes
Paul Plumb
Judith L. Westphal

English Horn
Royden Britsch

Clarinets
Paul Curtis
Susan Rubow

Bassoons
Scott Dorton
Dale Boman

Contrabassoon
Dennis Palkki

French Horns
Vincent Echoles
Brian Witt
Charles Hildebrand
Susan Christian

Trumpets
Robert Lowe
Kim Leavitt
Keith Lowery

Trombones
LaVell G. Miller
Harold Russell
Peter Covino

Tuba
Frank Howe

Timpani
Brent R. Laycock

Percussion
Karl Forsythe
Ken Hodges
Joe Ingham

OFFICERS

Conley Christensen, *president*
Will Heider, *vice-president*
Nancy Noble, *secretary-treasurer*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.
Franklin S. Harris Fine Arts Center

Friday — Madsen Recital Hall — January 15, 1971
No. 66 — Madsen Recital Hall

PROGRAM

Concerto in F minor . . . . . Handel-Marstaller
Sarabande
Allegro
Harold Russell, trombone
Gail Stringham, piano

Sonata No. 4 in C major . . . . . Handel
Larghetto
Allegro
Sondra Shumway, flute
Marian Nicolaysen, piano

Romance No. 2 in E, op. 50 . . . . . Beethoven
Diane Noble, violin
Rosemary Nelsen, piano

Intermezzos, op. 119 and no. 1 and 2 . . . . . Brahms
Noreen Bails, piano

Grand Quartet in E minor, op. 103 . . . . . Kuhlav
Andante maestoso
Allegro
Sondra Shumway, flute — Sheryl Jeppson, flute
Lana Rothwell, flute — Becky Campbell, flute

Der Hirt auf dem Felsen, op. 129 (Shepherd on the Rock) . . . . Schubert
Coleen Eads, soprano
Larry Hill, clarinet
Marilyn Holyoak, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DEEANN S. ORCHARD, *violin*

Student of Barbara Williams
Assisted by Rose Ann Gordon, *piano*

and

MARGO EATOUGH, *bassoon*

Student of Glenn R. Williams
Assisted by Claire Richards, *piano*

in

JOINT SENIOR RECITAL

7:00 p.m.
Friday, January 15, 1971

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 64

PROGRAM

La plus que lente ..... Claude Debussy

Sonata in D Major ..... Antonio Vivaldi
Moderato (a fantasia)
Allegro moderato
Largo
Vivace

Mrs. Orchard

Concerto in A Minor for Bassoon ..... Johann Hertel
Allegro con spirito
Grave
Allegro di molto

Miss Eatough

Improvisation op. 21 no. 1 ..... Dmitri Kabalevsky

Mrs. Orchard

Concerto in F for Bassoon (in one movement) ..... V. Bruns

Miss Eatough

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *director*

8:15 p.m.
Friday, January 15, 1971
deJong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 63

PROGRAM

I

A Ceremony of Carols, op. 28 ..... Benjamin Britten

I. Procession
II. Wolcum Yole!
III. There is no Rose
IVa. The Younge Child
IVb. Balulalow
V. As Dew in Aprille
VI. This Little Babe
VII. Harp Interlude
VIII. In Freezing Winter Night
IX. Spring Carol
X. Deo Gracias
XI. Recession

Ramona Tew, *soprano*
Kathy Austin, *alto*
Louise Pratt, *harp*

II

The Holy Ten Commandments ..... Joseph Haydn

I. Thou in one God alone shalt believe.
II. Thou shalt the name of God never vainly utter.
III. Thou shalt keep the Sabbath a Holy day.
IV. Thou thy father and mother shalt honor.
V. Thou shalt not murder.
VI. Thou shalt not yield thee to lewdness.
VII. Thou shalt not pilfer.
VIII. Thou shalt not false witness utter.
IX. Thou shalt not go lusting for thy neighbor's wife.
X. Thou shalt not go lusting for thy neighbor's goods.

Five Prayers for the Young ..... Ned Rorem

I. A Nursery Darling
II. A Dirge
III. Now I lay me down to sleep
IV. Fragment: Wine of the Fairies
V. The Virgin's Cradle-Hymn

Three choruses from *Alice in Wonderland* ..... Irving Fine

I. The Lobster Quadrille
II. Lullaby of the Duchess
III. Father William

WOMEN'S CHORUS

Robert Downs, *director*

First Sopranos
Anderson, Joan
Badger, Carolyn
Balhorn, Celia
Bentley, Judy
Bott, Elizabeth
Brandell, Barbara
Bush, Cheryl
Dunn, Dawn
Gillespie, Susan
Garner, Linda
Keeler, Jane
Morrell, Marché
Morton, Margaret
Pack, Barbara
Peterson, Lynda
Ruiz, Lynne
Sweeten, Christene
Tew, Ramona
Watson, Nancy
Yeager, Susan

Second Sopranos
Akers, Hanna
Austin, Kathryn
Balch, Kris
Chavez, Martha
Erickson, Cathy
Frauzel, Janie
Hecker, Barbara
Holt, Charlotte
Lange, Peggy
Lyman, SueZan
Marin, Sheila
May, Dorothy
O'Donnell, Jessie
Perkins, Cherie
Romney, Patrice
Schuttler, Elsa
Stocks, Linda
Streeter, Vicki
Stringham, Gail
Stringham, Sarah
Summersett, Sharon
Ursenbach, Kathy
White, Lynn
Whitley, Janet

First Altos
Atkinson, Julie
Bigler, Renée
Browns, Barbara
Campbell, Rita
Erickson, Louise
Larsen, Chris
Lloyd, Yvonne
Low, Karen
Mackenna, Angelika
Malan, Susan
Mann, Cora
Moore, Kerry
Peterson, Cheri
Rogers, Diane
Singley, Sharon
Wightman, Dena

Second Altos
Belliston, Blanche
Bigler, Donna
Egley, Rose
Fowler, Kris
Furin, Donna
Jordan, Kay
Keller, Lori
Kleyensteuber, Diana
Locke, Jill
McCall, Sandra
Nelson, Mary Lou
Rasmussen, JoLyn
Remund, Carla

Officers
Kathryn Austin, *assistant conductor*
Marilyn Holyoak, *accompanist*
Kris Balch, *president*
Kerry Moore, *vice-president*
Dena Wightman, *secretary*
Rita Campbell, *historian*
Chris Larsen, *publicity*
Barbara Hecker, *publicity*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday
No. 70

PROGRAM*

January 18, 1971
Madsen Recital Hall

Concerto No. 2 ..... Eugene Reiche
Rondo
Lavell Miller, trombone
Leone Miller, piano

Sonata No. 3 in E major ..... J. S. Bach
Gae Lyn Allen, violin
Becky Campbell, piano

Du bist wie eine blume ..... Schumann
The Lass with the Delicate Air ..... Arne
Elizabeth Turney, soprano
Shirley Olsen, piano

Prelude and Fugue in C-sharp major ..... J. S. Bach
Diane Walton, piano

Szvit-Ket Fuvolára ..... Endre Szervánszky
Fuga
Intrada
Terri Oliphant and
Dixie Walton, flutes

Into the Night ..... Clara Edwards
Love in the Dictionary ..... Celius Dougherty
Kaleen Faull, soprano
Wayne Smith, piano

Sonate ..... Paul Hindemith
First movement
Jilene Goodwin, flute
Rosemary Nelson, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MALE CHORUS

Ralph Woodward, *conductor*

in

WINTER CONCERT

8:15 p.m.
Monday, January 18, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 68

PROGRAM

I

Great and Glorious ..... Joseph Haydn

Gloria, from *Missa Mater Patris* ..... Josquin Des Prez

The *Missa Mater Patris* is the outstanding example of parody technique written for men's voices. This technique is based on several voices of a polyphonic model rather than a single one, the imitation being used extensively throughout the work. The warmth of this vocal setting is an excellent model for those which were to follow, by the greatest composer of his time.

O My God, I Am Not Worthy ..... Tomas Luis da Vittoria

A fine example of the combining of polyphonic and homophonic textures in the same piece, with the dominant close at the final cadence pointing up the style of the period.

II

Mass for Male Voices ..... Franz Liszt

Soloists: Craig Thomas, *first tenor*
Terrance McCombs, *second tenor*
Gordon Harkness, *baritone*
Arden Hopkin, *bass*

This was the first large choral work to be written by Liszt. Initially composed in 1848, it underwent two extensive revisions, the last in 1869. Dr. Woodward became acquainted with this eloquent work while doing his doctoral study at the University of Illinois several years ago. It triggered his interest in Liszt's choral music, which ultimately resulted in his doctoral dissertation, "The Large Sacred Choral Works of Franz Liszt."

INTERMISSION

III

That Time May Cease ..... Burrill Phillips

This highly dramatic contemporary piece uses as its text an adaptation of the conclusion of Christopher Marlowe's *The Tragical History of Dr. Faustus.*

Ah, Faustus, Faustus,
Now hast thou but one bare hour to live,
And then thou must be damn'd perpetually!
Stand still, you ever-moving spheres of heaven,
That time may cease, and midnight never come;
Fair Nature's eye, rise, rise again
And make perpetual day;
Or let this hour be but a year, a month, a week,
A natural day,
That Faustus may repent and save his soul!
O slowly, slowly, ye steeds of night!

You stars that reign'd at my nativity,
Whose influence hath allotted death and hell,
Now draw up Faustus into the entrails of yon lab'ring clouds,
That, when you vomit forth into the air,
My limbs may issue from your smoky mouths,
So my soul may ascend to heaven!
Now body, turn to air,
Or Lucifer will bear Thee quick to hell!
O soul, be chang'd into little water drops,
And fall into the ocean, ne'er be found!
My God, my God, look not so fierce on me!
Adders and serpents, let me breathe awhile!
Ugly hell, gape not!
Cut is the branch that might have grown full straight,
And burned is Apollo's laurel bough.

Three Carols ..... Halsey Stevens

All This Night Shrill Chanticleer
What Sweeter Music
A Virgin Most Pure

Soldiers Three ..... Stanley Fletcher

MALE CHORUS

Ralph Woodward, *director*

First Tenors
Allebes, Ed
Beus, Gary
Dransfield, Steven
Dunn, Mike
Empey, David
Gilispie, Jim
Hilton, Steve
Hopkinson, Denis
Martin, Glenn
McCombs, Daryl
Stanger, Scot
Williams, Brett

Second Tenors
Allan, Tim
Brown, Larry
Crandall, Roger
Dangerfield, Bruce
Gillum, Gary
Grimm, Pete
Howarth, Mark
Jorgensen, Greg
King, John
McMurray, Lynn
Thompson, Richard

First Basses
Brubaker, Scott
Edwards, David
Hopkin, Arden
Hopkin, Kerry
Jackson, Greg
Jacobson, Baltzar
Price, Mel
Robison, Chris
Ruff, Robert
Thacker, Steve
Thurston, Thomas

Second Basses
Boswell, Jeff
Bunting, Karl
Cornish, Douglas
Fetzer, Clark
Halling, Byron
Henderson, Kelly
Jorgensen, Max
Lee, John
Marble, William
Olsen, Michael
Patton, Carvell
Smith, Kim
Weed, Greg

OFFICERS

Arden Hopkin, *student assistant*
Linda Swenson, *accompanist*
Byron Halling, *president*
Scot Stanger, *vice-president*
Gary Gillum, *secretary*
Jake Jacobson, *treasurer*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Tuesday
No. 71

January 19, 1971
Madsen Recital Hall

PROGRAM*

Widmung ..... Robert Schumann

In guelle trine morbide, from Manon Lescaut ..... Puccini
Joanna Abner, soprano
Patricia King, piano

Polka, from the Golden Age ..... Shostakovitch
Dallan Pack, piano

Biblical Songs ..... Antonin Dvořák
God is my Shepherd
I will sing new songs
Hear my prayer, O Lord
Sing ye a joyful song

Joanna Abner, soprano
Patricia King, piano

Sonata in D major, op, 28 ..... Beethoven
Allegro
Andante
Scherzo: Allegro vivace
Allegro ma non troppo

Ronald Staheli, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

FACULTY ARTISTS IN CONCERT

Mid-Winter Tour 1971

Ray Arbizu, *tenor*
David Dalton, *viola*
Newell Dayley, *trumpet*
Robert Downs, *baritone*
Percy Kalt, *violin*
Reid Nibley, *piano*
Paul Pollei, *piano*
David Randall, *clarinet*
Ronald Staheli, *piano*

Overton, Nevada
Las Vegas, Nevada
Hacienda Heights, California
Long Beach California
Escondido, California
Palmdale, California
Fresno, California
Palo Alto, California
San Jose, California
Afton, Wyoming
Denver, Colorado
Fort Worth, Texas
Odessa, Texas
El Paso, Texas
Mesa, Arizona
Twin Falls, Idaho
Boise, Idaho
Pasco, Washington
Spokane, Washington
Bremerton, Washington
Olympia, Washington
Portland, Oregon
San Leandro, California
Carmichael, California
Glendale, California
San Francisco, California

January 20 - February 5, 1971
1970-71 Series Nos. 45-61

NEVADA-CALIFORNIA TOUR

(Program will be selections from the following)

I

Ombra mai fu, from *Serse* ..... Handel
Pietà, Signore ..... Stradella
O wüsst' ich doch den Weg zurüch ..... Brahms
Auf dem Kirchhofe ..... Brahms
Sonntag ..... Brahms
Verborgenheit ..... Wolf
Flower Song, from *Carmen* ..... Bizet
Vesti la giubba, from *Pagliacci* ..... Leoncavallo
Come Away Death ..... Quilter
If I Could Tell You ..... Firestone

Mr. Arbizu
Mr. Nibley

II

Sonata for Violin and Piano ..... Strauss
Sonata for Violin and Piano ..... Fauré
Sonata for Piano and Violin, K. 378 ..... Mozart
Introduction and Rondo Capriccioso ..... Saint-Saëns
On Wings of Song, op. 34, no 2 ..... Mendelssohn-Achron
Rejoicing, from *Baal Shem* ..... Bloch
Melodie ..... Gluck-Kreisler

Mr. Kalt
Mr. Nibley

III

Three Sonatas ..... Scarlatti
Intermezzo, op. 117, no. 1 ..... Brahms
Rhapsody, op. 119, no. 4 ..... Brahms
Scherzo in E minor ..... Mendelssohn
Etude in C-flat minor ..... Scriabin
Capriccio in F minor, op. 23, no. 6 ..... Dohnányi

Mr. Nibley

WYOMING-COLORADO-TEXAS-ARIZONA TOUR

(Program will be selections from the following)

I

Concerto in D major ..... Haydn
Concerto in E-flat ..... Hummel
Legend ..... Enesco
Concert Etude ..... Goedicke

Mr. Dayley
Mr. Staheli

II

Mighty Lord, and King All Glorious, from *Christmas Oratorio* ..... Bach
Non piu andrai, from *Le nozze di Figaro* ..... Mozart
Largo al factotum, from *Il barbiere di Siviglia* ..... Rossini
Pilgrim's Song ..... Tchaikovsky
Song of the Flea ..... Mussorgsky
Old Mother Hubbard ..... Hutchinson
Song of the Open Road ..... Malotte

Mr. Downs
Mr. Staheli

III

Chromatic Fantasia and Fugue ..... Bach
Sonata in D major, op. 28 ..... Beethoven
Three Intermezzi, op. 117 ..... Brahms
Toccata, op. 11 ..... Prokofiev

Mr. Staheli

IV

The Trumpet Shall Sound, from *Messiah* ..... Handel

Mr. Dayley
Mr. Downs
Mr. Staheli

IDAHO-WASHINGTON-OREGON-CALIFORNIA TOUR

(Program will be selection from the following)

I

Trio in E-flat, K. 498 ..... Mozart
Andante
Menuetto
Rondo

Mr. Dalton
Mr. Pollei
Mr. Randall

II

Concerto on Themes by Handel ..... Barbirolli
Litany ..... Schubert
Melody ..... Brahms
Fairy Tales, op. 113 ..... Schumann
Suite (1919) ..... Bloch

Mr. Dalton
Mr. Pollei

III

Divertimento in F minor ..... Wagenseil
Promenades ..... Poulenc
Ballade in F minor, op. 52 ..... Chopin
Sonata in E minor, op. 90 ..... Beethoven

Mr. Pollei

IV

Sonata in E-flat major, op. 120, no. 2 (1894) ..... Brahms
Hillandale Waltzes (1947) ..... Babin
Abime des oiseaux for unaccompanied solo clarinet, from
Quatuor pour la fin du temps (1947) ..... Messiaen
Sonate, op. 79 (1959) ..... Mihalovici

Mr. Randall
Mr. Pollei

V

Variations on a Hymn Tune ..... Murphy

Mr. Dalton
Mr. Pollei
Mr. Randall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WILLIAM M. FOXLEY, *organ*

in

FACULTY RECITAL

8:15 p.m.
Thursday, January 21, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 73

PROGRAM

Prelude, Fugue, and Chaconne ..... Dietrich Buxtehude

Fantasie in G major ..... J. S. Bach

Wenn Wir in höchsten Nöthen sein ..... J. S. Bach

Chorale no. 2 ..... César Franck

O Welt, ich muss dich lassen ..... Johannes Brahms

Sonata no. 1, op. 65 ..... F. Mendelssohn
Allegro moderato e serioso
Adagio
Andante recitative
Allegro assai vivace

Harmonies du soir ..... Sigfrid Karg-Elert

Improvisation (Elevation), from *Suite médiévale* ..... Jean Langlais

Rhosymedre, from
Three Preludes on Welsh Hymn Tunes (1920) ..... R. Vaughan Williams

Unto Thee Will I Sing, from *Nine Psalms for Organ* ..... Darwin Wolford

Toccata Festiva, from *Seven Chorale Preludes* ..... Richard Purvis

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STUDENT CHAMBER RECITAL

8:15 p.m.
Monday, January 25, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 74

PROGRAM

Quartet in G, op. 77, no. 1 ..... Haydn

Allegro moderato
Adagio
Menuetto: Presto
Vivace

Susie Rech, *violin*
Diane Noble, *violin*
Kathy Slagle, *viola*
Debbie Birch, *cello*

Trio in E-flat, op. 40 ..... Brahms

Andante
Scherzo
Adagio mosto
Allegro con brio

Elizabeth Erikson, *piano*
Robert Galbraith, *violin*
James Thatcher, *French horn*

Sextet for Piano, Flute, Oboe, Clarinet, Bassoon, and Horn ..... Poulenc

Allegro vivace
Divertissement
Finale

Charlotte Day, *flute*
Roger Watson, *oboe*
Larry Hill, *clarinet*
Margo Eatough, *bassoon*
James Thatcher, *French horn*
Susan Young, *piano*

UNIVERSITY-COMMUNITY CONCERT ASSOCIATION

presents

LOS INDIOS TABAJARAS

8:15 p.m.
Thursday, February 4, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

(Folklore of South America)

1. MARAN CARIUA (Song of the Indian Tabajaras) ..... N. Lima
2. CAMINO DEL INDIO
   (Song from the Indians of Chaco, Argentina) ..... A. Yupanki
3. MI TIERRA HERMOSA (Song of the Huazos from Chile) ..... N. Lima
4. CANOITA (Song from Colombia) ..... E. Murillo
5. MULHER RENDEIRA
   (Song of the Cangaceiros from Brazil) ..... (public domain)
6. MARIQUINHA (Old song for the Slaves, from Brazil) ..... N. Lima
7. LATA D'AGUA NA CABEÇA BATUCADA ..... Popular

(Pop Instrumental)

1. RIO ANTIGO ..... N. Lima
2. OVER THE RAINBOW ..... Harburg-Arlen
3. SAKURA, SAKURA ..... Japanese
4. ANJO AZUL (BLUE ANGEL) ..... N. Lima
5. MEDLEY

INTERMISSION

(Classic Instrumental)

1. PRELUDE AND FUGUE no. 6 (Book II) ..... Bach
2. TRISTESSE ..... Chopin
3. HORA STACCATO ..... Dinico-Heifetz
4. VALSE TRISTE ..... Sibelius
5. FANTASIE IMPROMPTU ..... Chopin
6. FLIGHT OF THE BUMBLE BEE ..... Rimsky-Korsakoff
7. PRELUDE no. 9 (Book II) ..... Bach
8. LIEBESTRAUM ..... Liszt

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BYU OPERA WORKSHOP

in

Gaetano Donizetti's

The Elixir of Love

An Opera Melodrama in Two Acts

Text by
Felice Romani

English Translation by
Paul Csonka and Ariane Theslof

By Special Arrangement with Edwin F. Kalmus

8:15 p.m.
February 10, 11, 13, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series Nos. 76, 77, 78

CAST

ADINA, a rich and capricious landowner	Marilyn Rudolph Deanna Foote*
NEMORINO, a young farmer in love with Adina	Terry McCombs Dan Knudsen*
SERGEANT BELCORE, sergeant of the garrison in the village	Lowell Murdock Clinton Johnson*
DOCTOR DULCAMARA, a peddler of patent medicine	Walter Rudolph Robert Lauritzen*
GIANETTA, a pretty country girl	Ruth Ann Nielsen Sharon Summersett*

* Wednesday and Saturday cast

ELIXIR OF LOVE

Act 1

A group of peasants is resting in the shade, along with Adina, the young and wealthy landowner, and her friend, Gianetta. Nemorino, a young villager, comes on the scene lamenting that though in love with Adina, he has nothing to offer her. Adina is reading the story of Tristan and Isolde which amuses her. The peasants urge her to read them the story—how Tristan softens Isolde's heart with a magic love potion. Just then, Sergeant Belcore swaggers in with his troops of soldiers. The sergeant's conceit amuses Adina, but this does not dissuade him from immediately asking her hand in marriage. Promising to think the offer over, Adina orders refreshments for his weary comrades. When Adina and Nemorino are finally alone, Nemorino again proclaims his love for Adina who tells him he is wasting his time, for she is too fickle to think about marriage.

Later, the villagers excitedly hail the arrival of Dr. Dulcamara, a peddler of patent medicine. The foppish quack proclaims that his medicine is capable of curing anything. Since it is inexpensive, the villagers buy eagerly. Alone with Dulcamara, Nemorino asks him if he sells the elixir of love mentioned in the story of Tristan and Isolde. Showing Nemorino a bottle of wine, Dulcamara convinces him that it is the very potion. Though it costs him his last gold piece, Nemorino buys the wine and hastily drinks it. Adina enters to find him quite tipsy; certain that he will win her love, he pretends indifference to her. Adina reacts to this indifference by flirting with Belcore, who, informed that he must return to his garrison, persuades her to marry him at once. Horrified, Nemorino begs Adina to wait one more day—the time required to make the elixir work—but she ignores him and invites the entire village to her wedding feast.

Act II

The prewedding supper is in progress, and Dr. Dulcamara, the self-appointed master of ceremonies, sits with the bridal couple. Adina is disappointed that Nemorino is not there to see how happy she is. She is distracted by the doctor who suggests

they sing a barcarole about a lady gondolier and her wealthy suitor. When the duet ends, the girl goes with Belcore to sign the marriage contract; the guests disperse. Remaining to eat more, Dulcamara is joined by Nemorino, who begs for another bottle of elixir. His pleas are rejected because of his lack of funds. Belcore returns, annoyed because Adina has postponed the wedding until nightfall. When he sees Nemorino, he asks why he is so sad. The youth explains his financial plight, whereupon the sergeant persuades him to join the army and receive the bonus which awaits all volunteers. Having lost a rival and gained a recruit, Belcore leads the perplexed Nemorino off to sign the necessary documents.

The peasant girls, gathered in the square, learn from Gianetta that Nemorino's uncle has died and willed him a large fortune. When Nemorino staggers in, still affected by the wine, they besiege him with attention. Unaware of his new wealth, he believes that the elixir has finally taken effect. Adina and Dulcamara arrive in time to see him leave surrounded by the girls. Seeing the girls and learning that Nemorino has joined the army makes Adina furious. Scenting a new sale, Dulcamara explains to her that Nemorino's popularity is due to the elixir he sold him. Adina replies that she will win him back through her feminine charms and leaves, followed by the doctor. Nemorino enters in pensive mood. He laments the tear that he has seen on Adina's cheek, but when she returns, he feigns indifference. Adina confesses that because of her love for him, she has purchased his enlistment papers from the sergeant. Belcore marches in, and on finding Adina in the arms of Nemorino, declares that thousands of women wait for him. Attributing Nemorino's success to the elixir, Dulcamara quickly sells many more bottles of the wine before leaving town.

OPERA WORKSHOP CHORUS

Ann Arnold
Elizabeth Bailey
Stephen Bardsley
Colleen Bingham
Marilyn Carney
Scott Crookston
Sharon Kay Douglas
Candy Eyerly
Karla Gabbert
Patrick Gabbert
Dianne Goeckeritz
Martin Green
Gari Ann Hickman
Ronald Vern Jackson
Oliver Meservy
Jim Miller
Susan Miller
Nancy Oldroyd
Patricia Pettit
William Pipkin
David Power
Sid Ramsaur
Charles Sims
Sharon Singley
Lynn Soule
William Stirland
James Staples
Cecily Wanlass
Barbara Walker
Dave Weatherspoon
Tony Weber
Gene Wheelock
Wylma Winmill

PRODUCTION STAFF

Conductor-Director ..... Brandt B. Curtis
Costumes ..... Beverly Warner
Stage Manager ..... Paul Larsen
Student Assistants ..... Stephen Bardsley, Lowell Murdock
Musical Assistants ..... Marsha Brighton, Ina Mae Harmon, Carol Johnson, Shirley Olsen
Costume Mistress ..... Agnes Stewart
Assistant Stage Manager ..... Frank L. Thomas, Jr.
Lighting Technician ..... Arnold R. Marston
Stage Crew ..... David W. Mumford, Michael Nibley, Lawrence K. Lorimer, Vedel Brent Welch, John Hegsted, Michael Lawson
Properties ..... Connie Ray Colton

UNIVERSITY-COMMUNITY CONCERT ASSOCIATION

presents

THE BRANKO KRSMANOVICH CHORUS

Bogdan Babich, *conductor*

Darinka Matich, *assistant conductor*

8:15 p.m.
Friday, February 12, 1971
George Albert Smith Fieldhouse

THE BRANKO KRSMANOVICH CHORUS OF YUGOSLAVIA

Bogdan Babich, *conductor*

Darinka Matich, *assistant conductor*

SOLOISTS

Irina Arsikin, *soprano* — Gordana Churgus, *contralto*
Branislav Simonovich, *tenor* — Milivoje Petrovich, *tenor*

ORCHESTRA

Blagoje Petrovich, *clarinet* — Milan Jojkich, *double bass*
Gojko Popovic, *accordion* — Vladimir Markovich, *guitar*

PROGRAM

I

Exultate Deo ..... Alessandro Scarlatti
(sung in Latin) (1660-1725)
Exalt God, our Helper. Alleluia! Praise the God of Jacob. Alleluia!

Ave Maria ..... Tomás Luis De Victoria
(sung in Latin) (1548-1611)
Hail, Mary, full of grace, the Lord is with Thee. Blessed art thou among women and blessed is the fruit of Thy womb, Jesus Christ. Holy Mary, Mother of God, pray for us now and at the hour of our death. Amen.

Hodie Christus Natus Est ..... Jan Pieterszoon Sweelinck
(sung in Latin) (1562-1621)
This day Christ is born. Noël! This day our Saviour hath appeared. Noël! This day on earth Angels sing, and Archangels rejoice. Noël! This day the righteous exult, crying "Glory to God in the highest." Noël!

Poliyeleos Servicos ..... Monk Superior Isaie
(Athenian manuscript, XIV century) transcribed by Dimitrije Stefanovich
(sung in Old Slavic) (1929-)
Lord's servant . . . Standing in the Lord's church, in the house of our God . . .

So Svjatimi ..... Stevan Mokranjac
(sung in Old Slavic) (1855-1914)
Put to rest in peace, with Thy saints, O Lord, the soul of Thy servant. There were, there are, no miseries, no sighs, but eternal life. Amen.

The Holy Liturgy of St. John Chrysostom

Our Father ..... Peter Ilich Tchaikovsky (1840-1893)

Our Father, which are in Heaven, hallowed be Thy name. Thy kingdom come, Thy will be done on earth as it is in Heaven. Give us this day our daily bread, and forgive us our debts as we forgive our debtors. And lead us not into temptation, but deliver us from evil. For Thine is the kingdom, and the power, and the glory, forever. Amen.

Worship Our Lord ..... Tchaikovsky

Worship our Lord in Heaven, Alleluia.

I Believe (Credo) ..... Alexander Grechaninov

I believe in one God, the Father Almighty, Maker of Heaven and earth and of all things visible and invisible . . .

Holy God ..... Tchaikovsky

Holy God, Holy Mighty, Holy Immortal, have mercy on us. Glory to the Father and to the Son and to the Holy Ghost, now and forever. Amen.

II

Bonjour, Mon Coeur ..... Orlando di Lasso (1532-1594)
(sung in French)

Hello, my heart, my sweet life, my sweet friend, my all-beautiful one. Hello my love, my sweet spring, my sweet flower, my gentle torturer, my sweet rebel.

Fire, Fire ..... Thomas Morley (1557-1602)
(sung in English)

Fire! Fire! my heart! O help! Ah; me, I sit and cry me, and call for help, but none comes nigh me. Fa la la.

Akik Mindig Elkésnek ..... Zoltán Kodály (1882-)
(sung in Hungarian)

We are always late; we must be coming from far away. Our steps are tired and sad. We cannot even die in peace. When death comes, our souls burn in a red fire. Late are our dreams, late is the peace of our embracements. We are always late . . .

I Wanna Be Ready ..... arr. James Miller
(sung in English)

I wanna be ready, Lord, ready to put on my long white robe. I would not be sinner, I'll tell you the reason why. 'Cause if my Lord should call on me, Lord, I wouldn't be ready to die. I would not be a gambler, I'll tell you the reason why. 'Cause if my Lord should call on me, Lord, I wouldn't be ready to die. I wanna be ready, Lord, ready to put on my long white robe.

Two Russian Folk Songs
(sung in Russian and performed without pause)

Nothing Moves in the Field ..... arr. Ponomarkoff

Nothing moves in the field, only a sad song can be heard. It is a shepherd who sings a beautiful song, a song about his sweetheart. I am so sad; my dark-eyed sweetheart changed my life.

On a Small Muontain ..... arr. Kolovsky

On a small mountain in the yard of a young lad a good horse jumps—a good black horse. He kicks with his hoof and strikes a white stone. The woman sold her husband for a small cookie; she came home and repented. She asks me for three rubles to buy three horses.

THE BRANKO KRSMANOVICH CHORUS

Few musical organizations from abroad have arrived on these shores with the heritage and background of achievements of which Yugoslavia's Branko Krsmanovich Chorus may be justifiably proud. Long before their first American tour in 1960, this mighty ensemble of eighty voices won internationally famous competitions: three first prizes in the International Polyphonic Contest, Arezzo, Italy (1955), plus prizes at the World Festivals of Vienna (1959), Moscow (1957), and the International Eisteddfod Music Festival at Llangollen, Wales (1956).

The ensemble's coast-to-coast tour in 1960 was such an unqualified triumph that negotiations started immediately for the artists' return. In the interim, their singing has won them many standing ovations in 1961, 1965, and 1968. The current 1971 tour is the fifth and once again covers coast-to-coast in cities large and small.

A continuation of the tradition of the famed Obilich Choir, founded in 1884, the Branko Krsmanovich Chorus is one of Europe's oldest. Rechristened in 1945 after the name of a Yugoslavian hero, the Chorus is today the most important of three cultural wings of the Association of Art and Culture of the Belgrade University. Tours have taken the artists to England, Russia (where they were acclaimed in such cities as Moscow, Leningrad, and Kiev), China, Italy, and Germany. At home the ensemble consistently performs in the annual Zagreb May Festival and the Hvar Festival. And in Yugoslavia's only summer-festival city, the beautiful resort, Dubrovnik on the Adriatic, the chorus figures prominently in cultural events.

Space prohibits a year-by-year account of the chorus' achievements. Highlights of the last decade include a triumphant performance in Stockholm of Verdi's *Requiem*. The Swedish State Orchestra was conducted by Kirsten Ehrling conducting the orchestra and soloists Birgit Nilsson, Kirsten Meyer, Charles Craig, and Kim Borg. With the Belgrade Philharmonic the chorus was acclaimed for brilliant concert version of Wagner's *Parsifal* and the world premiere of *Words of Stone* by Svetomir Nastasijevich. In the spring of 1970 the chorus won new laurels at home in performing Mozart's *"Coronation" Mass*, in performances at the Nis Festival, and in singing Verdi's *Requiem* in Belgrade.

Largely responsible for such great international recognition is the Chorus' brilliant conductor, Bogdan Babich. Since 1947 he has been a principal conductor at the Belgrade Opera, and he is also widely respected as a symphonic conductor. In October of 1963 he won the October Prize of the City of Belgrade. This high citation was given to honor his exceptional service to music and to his leadership of this great chorus.

This season the Branko Ksrmanovich is again thrilling American audiences for, as the *New York Times* stated after a Carnegie Hall concert: "The chorus sings with unparalleled brilliance and technical perfection."

ON MONITOR RECORDS:

The Branko Krsmanovich Chorus of Belgrade, MP 575
The Branko Ksrmanovich Chorus in Carnegie Hall, MP/MPS 576
Let's Dance the Kolo! MF/MFS 356
(Branko Krsmanovich Chorus Instrumental Ensemble)

THE BRANKO KRSMANOVICH CHORUS OF YUGOSLAVIA
is managed by
COLUMBIA ARTISTS MANAGEMENT, INC.
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Monitor Records

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

KATHRYN JOHNSON
GEORGANNE DOTY
HAROLD STOKES
MARILYN CARNEY
DAVID CORNABY

Organ Students of

J. J. Keeler
Parley Belnap
John Longhurst

in

STUDENT RECITAL

8:15 p.m.
Monday, February 15, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 75

PROGRAM

I

Prelude and Fugue in G major ..... Mendelssohn
Idylle melancolique, from *Twenty-Four Pieces in Free Style* ..... Vierne
Kathryn Johnson

II

Chorale Prelude: "The Star Proclaims the King Is Here" ..... Flor Peeters
Toccata in B minor ..... Gigout
Georganne Doty

III

Variations on "O Wondrous Love" ..... Samuel Barber
Harold Stokes

IV

Chorale Prelude: "In Thee Is Gladness" ..... Bach
Four Chorale Preludes on "From Heaven Above" ..... Ernst Pepping
Finale on 'Amen," from *Fifteen Antiphones* ..... Marcel Dupré
Marilyn Carney

V

Prelude and Fugue in D major ..... Bach
Chorale Prelude: "Now Comes the Saviour of the Gentiles" ..... Buxtehude
From *Four Pieces* ..... Flor Peeters
Finale
David Cornaby

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
No. 82

Madsen Recital Hall

February 17, 1971
Madsen Recital Hall

PROGRAM*

Sonatina, op. 36, no. 2 ..... Clementi
Aydria Montano, piano

Morceau Symphonique ..... Guilmant
John Hawkins, trombone
Gail Fairleigh, piano

Polonaise in A-flat major (Oeuvre posthume) ..... Chopin
Vivian Twogood, piano

Sonata for clarinet and piano ..... Hindemith
Elliott Smith, clarinet
Rosemary Nelson, piano

Sonata in E major, op. 14, no. 1 ..... Beethoven
Marilyn Fisher, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JOHN T. LONGHURST, *organ*

in

FACULTY RECITAL

8:15 p.m.
Wednesday, February 17, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 81

PROGRAM

Concerto No. 1 in G major, B.W.V. 592 ..... J. S. Bach
Allegro
Grave
Presto

Messe pour les convents ..... François Couperin
Plein jeu
Chromhorne sur la taille
Dialogue sur la trompette
Elevation. Tierce en taille
Offertoire sur les grands jeux

Chorale Partita: O Gott, du frommer Gott, B.W.V. 767 ..... J. S. Bach

Deux Fantaisies ..... Jehan Alain
1re Fantaisie (énergique, très libre de rythme)
2e Fantaisie (Lent - presto)

Troisième symphonie pour orgue, op. 28 ..... Louis Vierne
I Allegro Maëstoso
II Cantilène
III Intermezzo
IV Adagio
V Final

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

COLEEN HOGENSON EADS, *soprano*
Student of Dr. John R. Halliday
Assisted by Marilyn Holyoak, *piano*

in

SENIOR RECITAL

(Required for the Degree Bachelor of Arts
with a Major in Applied Music)

8:15 p.m.
Friday, February 19, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 80

PROGRAM

I

Florilegium Musicae Antiquae ..... Domenico Scarlatti
Sento l'aura
Quando in notte
Cosi orgoglioso

Joan Larsen, *violin*
Lois Johnson, *violin*
Phyllis Milner, *viola da gamba*
Jay Lucas, *harpsichord*

II

Kennst du das Land? ..... Robert Schumann

Connais tu le pays, from *Mignon* ..... Ambroise Thomas

Die Lorelei ..... Franz Liszt

Der Hirt auf dem Felsen ..... Franz Schubert
Larry Hill, *clarinet*

III

Ariette, from *Mireille* ..... Charles Gounod

IV

Cinco canciones negras ..... Xavier Montsalvatge
Cuba dentro de un piano
Punto de habanera
Chévere
Cancion de cuna para dormier a un negrito
Canto negro

V

Glitter and be Gay, from *Candide* ..... Leonard Bernstein

Cockricoo ..... Zoltan Kodaly

Alleluia ..... Ned Rorem

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

UNIVERSITY OF UTAH EXCHANGE RECITAL

featuring

UNIVERSITY OF UTAH CHAMBER ORCHESTRA

Christian Tiemeyer, *conductor*

8:15 p.m.
Monday, February 22, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1970-71 Series No. 97

PROGRAM

Symphony in G Major ..... Johann Stamitz (1717-1757)

Allegro
Larghetto
Presto

Quintet in F Minor for Piano and Strings ..... Cesar Franck

Molto moderato quasi lento—Allegro
Lento con molto sentimento
Allegro non troppo ma con fuoco

INTERMISSION

Serenade for String Orchestra op. 1 ..... Samuel Barber

Un poco adagio—Allegro conspirito
Andante con moto
Dance

Rounds ..... David Diamond

Allegro, molto vivace
Adagio
Allegro vigoroso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ANCIENT INSTRUMENT ENSEMBLE
J. Homer Wakefield, *director*

in

CONCERT OF MEDIEVAL, RENAISSANCE, AND BAROQUE MUSIC

8:15 p.m.
Madsen Recital Hall
Wednesday, February 24, 1971
Franklin S. Harris Fine Arts Center

1970-71 Series No. 95

PROGRAM

Tanzlied "Die ihr jetzt seid erschienen" ..... Heinrich Albert

Cheryl Clarke, *soprano*
Lynn Carson, *alto recorder*
Keith Loraine, *bass recorder*
Pamela Hamblin, *bass viola da gamba*
Carolyn Flatley, *tenor recorder*

Prisoner's Prayer "Arne kuthe ich sorghenon" ..... Anonymous

Cheryl Clarke, *soprano, harp*
Pamela Hamblin, *viola da gamba*

Rondelle und Saltarello ..... Tielman Susato
Danserye ..... Tielman Susato
Pavane - "Bittre Reu"
Ronde - "Tausend Sukaten im Sack"
Ronde - "Es war einmal ein Mädchen"

Soprano recorders
Susan Steed
Ann Louise Gardner
Nancy Jo Wren
Alto recorders
Patricia Burton
Robert Maguire
Ruth Hay
Tenor recorders
Emeren Reeder
Cheryl Clarke
Terry Tanner
Bass recorder
Mary Lou Prince
Great bass recorder
Keith Loraine

Praise Blindness, Eyes ..... John Dowland
Flow My Tears ..... John Dowland
Lacrimae Pavane ..... John Dowland
From Silent Night ..... John Dowland

Cheryl Clarke, *soprano*
Carolyn Flatley, *recorder*
Emeren Reeder, *recorder*
Phyllis Milner, *treble viola da gamba*
tenor viola da gamba
Pamela Hamblin, *bass viola da gamba*
Susan Steed, *harpsichord*

Pavane de la battaille ..... Anonymous
Gaillarde de la battaille ..... Anonymous

Susan Steed, *soprano recorder*
Terry Tanner, *soprano recorder*
Patricia Burton, *alto recorder*
Ruth Ann Hay, *alto recorder*
Emeren Reeder, *tenor recorder*
Mary Lou Prince, *bass recorder*
Shonnie Coleman, *chalumeau*
Lynn Carson, *krummhorn*
Carolyn Flatley, *cornamuse*
Keith Loraine, *rankett*
Pamela Hamblin, *bass viola da gamba*

Is it true the holy pater
won't help her out of hot water?
(The goose with her honks and quacks,
quack, quack, quack).
To pay their tithes the geese I fear
they can buy a honker, fat and prime;
we'll gobble together your and mine
and toast to roast goose and a good time.

Most of the instruments used in the Renaissance were made in groups referred to as families—or of different sizes and pitch to correspond to the ranges of the human voices—soprano, alto, tenor, and bass. Some of the families had a higher sopranino and a lower great bass added.

The instruments used for this program include the following:

Recorders:

The common flute of Bach's time. An end-blown, whistlelike instrument with a chromatic range of two octaves.

Viola da gamba:

The bass gamba is about the size of the cello, but with six strings and gut frets tied around the finger board. The family usually consists of a treble, tenor, and bass. A "chest of viols" would include two of each. The viols of all sizes are played on or between the knees like the cello. Like the recorders these instruments were very popular in England during the time of Shakespeare.

Krummhorn:

A soft double-reed instrument, the krummhorn derives its name from its curved tube. The reed is encased in a wooden capsule instead of being placed in the player's mouth. In construction and sound it is similar to a practice chanter of the bagpipe. The tube has a small, long cylinder bore.

Cornamusa:

Essentially the same as the krummhorn but without the bend at the lower end of the tube. It is also made in a family of soprano, alto, tenor, and bass.

Kelhorn:

A modern version of the krummhorn with a short thick body through which the wind channel winds around, making the whole instrument shorter for the same length channel.

Dulcian:

An ancestor of the bassoon. The conical bore folds back on itself like that of the bassoon but it possesses only two or three keys. Like the bassoon family, the bass member is the most successful and remained in use after the smaller instruments had fallen into disuse.

PROGRAM NOTES

"Die ihr jetzt seid" by Albert (c. 1604-1651) was written during the Thirty-Year War in Königsberg (Kaliningrad) and is part of a collection of five-part songs written by him with words by Simon Bach.

The text of the Tanzlied "Die ihr jetzt seid" follows:

To you who have come to our festivities,
What can better suit you at this cold time
Than to dance, both you and I, and between times to drink.

You guys and gals come take your places,
Come come, get ready, we're about to start
Also you ladies and gentlemen who've invited us here,
Come show us that you can dance as well.

For those of you who can't get up to dance
There's plenty to eat, drink
As for me, I've never before had
So much joy in dancing.

"The Prisoner's Prayer" is the only example of a French trouvere song found in England. The music, with French and English text, was found neatly written in the margins of a bound book of English Common Law dating from the thirteenth century. The song is a supplication to the Trinity and to Mary to free a man imprisoned unjustly.

"Kalenda Maya" is an estampie from the troubadour Raimbaut de Vaqueiras (1155-1207). The estampie is a dance form, a type of music which properly belongs to the instrumental field. In fact, an old story tells how Raimbaut wrote the words *Kalenda Maya* upon hearing a melody which two "joglar de Fransa" (jongleure of Northern France) performed on viols at the court of Montferrat.

Paul Hindemith was only one of many contemporary composers who became interested in early music and instruments. He has written several works for old instruments. "Martinslied" (Song of St. Martin) for solo voice and instruments is one example. The text translated by Eric Salzman follows:

What then have the poor geese done
to lose their lives one by one?
The goose with her honks and quacks
(quack, quack, quack)
St. Martin's help alas she lacks.
(quack, quack, quack)
St. Martin helps her not
so pop her in the pot
(quack, quack, quack).

Kalenda Maya ..... Raimbault de Vaqueiras

Cheryl Clarke, *soprano*
Lynn Carson, *sopranino recorder*
Pamela Hamblin, *bass viola da gamba*
Keith Loraine, *percussion*
Susan Steed, *percussion*
Carolyn Flatley, *percussion*

Concerto for Two Harpsichords in C Minor ..... J. S. Bach

Adagio

Susan Steed, Lynn Carson, *harpsichord*

Four Duets ..... J. S. Bach

No. 1 in E Minor
No. 2 in F Major

Lynn Carson, *harpsichord*

Trio Sonata in B-flat Major ..... Georg Phillip Telemann

Dolce
Vivace
Siciliana
Vivace

Lynn Carson, *recorder*
Susan Steed, *concert harpsichord*
Pamela Hamblin, *continuo harpsichord*
Keith Loraine, *bassoon*

Trio, from *Plöner Musiktag* ..... Paul Hindemith

Lebhaft
Fugato
Lebhaft

Echo ..... Paul Hindemith

Martinslied ..... Paul Hindemith

Cheryl Clarke, *soprano*
Lynn Carson, *alto recorder*
Carolyn Flatley, *alto recorder*
Keith Loraine, *bassoon, recorder*
Susan Steed, *harpsichord*
Pamela Hamblin, *bass viola da gamba*

Rankett (rackett, sausage bassoon):

The rankett is the ultimate in instruments with a double back bore, having ten vertical drillings in the short round block of maple which extend the bore ten times the block's exterior length. Finger holes into these separate bores are covered by both the sides and tips of the fingers. The tone is similar to a soft bassoon.

Chalumeau:

The chalumeau, a short cylinder bore instrument with a single reed, is a direct ancestor of the clarinet.

Most of the instruments used in this performance are owned by the performers. Some of the most unusual, played by Keith Loraine, were obtained by him in Germany. Last summer Mr. Loraine studied the dulcian, rankett, and baroque bassoon with Otto Steinkopf, the maker of these instruments. He also uses a complete set of recorders and a pair of kelhorns. A full family of recorders and a kelhorn are used by Lynn Carson. He studied recorder in Austria and has constructed his own clavichord. A viola da gamba, a harpsichord, the Irish hard, a bass recorder, and the cornamusa are from the instrument collection owned by J. Homer Wakefield, director of the ensemble.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WIND SYMPHONY ON TOUR

Ralph G. Laycock, *director*

February 24	Spanish Fork, Utah	March 3	Salt Lake City, Utah
	Delta, Utah	March 4	Granger, Utah
	Ely, Nevada		Smithfield, Utah
February 25	Las Vegas, Nevada		Bountiful, Utah
	Henderson, Nevada	March 5	Salt Lake City, Utah
February 26	St. George, Utah		

1970-71 Series Nos. 84-94

THE WIND SYMPHONY

A fairly recent development in the concert band medium, the wind symphony (sometimes called symphonic wind ensemble or chamber band), uses all of the instruments normal to the concert band. The most obvious difference between the two lies in the concert band's more stable size and balance among the various instruments. In the wind symphony there is basically only one performer on each instrumental part—one first flutist, one first cornetist, etc. Exceptions occur in the soprano clarinet sections, where the larger body of tone desired requires that two persons play on each part, and in the baritone and tuba parts, where *divisi* writing often requires two performers. Although there are several percussionists, they are used only as needed, no parts being unintentionally doubled.

Educationally, the additional responsibility carried by each performer demands more independence of thought and action; musically, the additional clarity and lightness of texture is at times advantageous. The medium is not without its limitations, however, for the smaller total sound, particularly in the comparatively sparse woodwind section, makes performance of some of the traditional band repertoire impractical.

Consequently, the wind symphony is not meant to replace the larger concert or symphonic band but rather to be a large "chamber" group of quite predictable instrumentation—a combination of wind instruments to which composers are beginning to give serious attention.

DR. RALPH G. LAYCOCK

Formerly director of bands at BYU for thirteen years, Dr. Laycock for the past several years has, as director of orchestras, given his attention to the development of the orchestra program on campus. Upon his appointment this fall to the newly created position of coordinator of instrumental organizations, he was requested to share his time in both areas, so he now conducts the Philharmonic Orchestra and the Wind Symphony.

Dr. Laycock is particularly well qualified for the dual role of orchestra and band director. He has been a professional performer in bands and orchestras on many wind instruments and on string bass, and he has received two graduate degrees in conducting: a master's degree from the Juilliard School of Music and the Doctor of Music Arts from the University of Southern California.

DR. DAVID RANDALL

Born in Salt Lake City and brought up in Cedar City, Utah, Dr. Randall attended the College of Southern Utah for one year then transferred to Brigham Young University where he received the B.S. degree in music education in 1965, having studied the clarinet, his major instrument, under Dr. Ralph Laycock. After two further years of study under Henry Gulick, he earned the M. M. degree in clarinet at Indiana University. Last June he completed the DMA degree in clarinet at the University of Iowa under the guidance of Himie Voxman. He played professionally in the Center for New Music during his three years in Iowa.

Presently assistant professor of woodwinds at Brigham Young University, Dr. Randall and two of his faculty colleagues recently completed a three-week recital tour through several of the western states.

PROGRAM*

March op. 99 ..... Prokofiev

First Suite ..... Holst

Chaconne
Intermezzo
March

Chorale and Alleluia ..... Hanson

Clarinet Concerto op. 74 no. 2 in E-flat ..... Weber

Recitative and Polacca

David Randall, *clarinet*

Pavanne for a Dead Princess ..... Ravel-Fogelberg

Conquest, from *Captain from Castile* ..... Newman-Bennett

INTERMISSION

Diversion for Band ..... Hatton

Highlights from *Oklahoma* ..... Rodgers-Yoder

La source ..... Hasselmans

Jan Clark, *harp*

Jericho ..... Gould

Prologue	March and Battle
Roll Call	Joshua's Trumpets
Chant	The Walls Came Tumblin' Down
Dance	Hallelujah

*Subject to change

WIND SYMPHONY

Dr. Ralph G. Laycock, *director*

Piccolo
Terri Oliphant

Flutes
Kathleen Laurel Mylecraine
Grant Cahoon
Terri Oliphant

Oboes
Paul Plumb
Bradley Jardine

English Horn
Bradley Jardine

E-flat Clarinet
Patrice Wyatt

B-flat Clarinets
Martha J. Lund
Paul V. Curtis
Emil J. Geddes
Lynn D. Stout
Susan Rubow
Elliott Smith

Alto Clarinet
Doug Hoffman

Bass Clarinet
Kirt Saville

Contrabass Clarinet
Gary Taylor

Bassoons
Dan Pack
Scott Dorton

Alto Saxophones
Bill Norfleet
Eric Youngberg

Tenor Saxophone
Jay Farnes

Baritone Saxophone
Don Reynolds

Cornets
Dallas R. Lowe
Don Peterson
Kim Leavitt

Trumpets
Dennis A. Husted
Craig Allen
Scott Bullock

French Horns
Vincent Echols
Barbara Reeder
Mark R. Bassett
Stephen O. Taylor

Trombones
Jim Curtis
Phil G. Dupuis
Richard Pope

Baritone
Daniel Bachelder

Tubas
Roger Holt
Frank Boyd

String Bass
Hollis B. Pincock Jr.

Timpani and Percussion
Ken Hodges
Lee Grishman
Rich Ingram
Jan Clark

Harp
Jan Clark

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ARDEN HOPKIN, *baritone*
Student of Robert Downs
Assisted by Marlene Bachelder, *piano*

in

SENIOR RECITAL

(Required for the Degree Bachelor of Music
With a Major in Applied Music)

8:15 p.m.
Monday, March 1, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 83

PROGRAM

I

Cantata no. 82, Ich Habe Genug ..... Bach
Patrice Anderson, *violin*
Juleen Reimschüssel, *violin*
Leslie Erickson, *viola*
Julie Bevan, *cello*
Roger Watson, *oboe*
Linda Margets, *organ*

II

Prologue, from *I Pagliacci* ..... Leoncavallo

Largo al Factotum, from *Il Barbiere di Siviglia* ..... Rossini

III

Cinq melodies populaires grecques ..... Ravel
Chanson de la Mariée
Là-bas, vers L'église
Quel galent m'est comparable
Chanson des cueilleuses des lentisques
Tout gai!

IV

Cinco Canciones Populares ..... Ginastera
Chacarrera
Triste
Zamba
Arrorró
Gato

V

Blue Mountain Ballads ..... Bowles
Heavenly Grass
Cabin
Sugar in the Cane

UNIVERSITY-COMMUNITY CONCERT ASSOCIATION

presents

ELLY AMELING, *soprano*

Irwin Gage, *piano*

8:15 p.m.
Wednesday, March 3, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

ELLY AMELING, *soprano*

Irwin Gage, *pianist*

PROGRAM

Les Roses d'Ispahan ..... Gabriel Fauré
Chanson d'Amour (1845-1924)
Clair de Lune
La Fée aux Chansons

Jazz dans la Nuit ..... Albert Roussel
À un Jeune Gentilhomme (1869-1937)
Réponse d'une Épouse Sage
Flammes
Coeur en Péril

Trois Fables de Jean de la Fontaine ..... André Caplet
Le Corbeau et le Renard (1878-1925)
La Cigale et la Fourmi
Le Loup et l'Agneau

INTERMISSION

Ellen's Gesänge (Three Songs from
Scott's *Lady of the Lake*) ..... Franz Schubert
I. Raste, Krieger (1797-1828)
II. Jäger, ruhe von der Jagd!
III. Ave Maria!

Suleika's Gesänge ..... Franz Schubert
I. Was bedeutet die Bewegung? (1797-1828)
II. Ach, um deine feuchten Schwingen

* * * * * * * * * *

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New York, N.Y. 10019
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MARK BELL
KENT BASSETT
VIVIAN SMITH
JAMIE CHRISTENSEN
KATHLEEN GUBLER
LEANN DYE

Students of:

J. J. Keeler
Parley Belnap
Robert Manookin
William Foxley

in

ORGAN RECITAL

8:45 p.m.
Provo Tabernacle
Sunday, March 7, 1971

1970-71 Series No. 99

PROGRAM

I

Chorale Preludes:
"Gelobet seist du, Jesu Christ" ..... Helmut Walcha
"Nun bitten wir den Heiligen Geist " ..... Buxtehude
Prelude and Fugue in E-flat (St. Anne) ..... J. S. Bach

Mark Bell

II

Chorale Preludes: ..... Johannes Brahms
"O Gott, du frommer Gott"
"Herzlich tut mich erfreuen"

Kent Bassett

III

Toccata in D Minor (Dorian) ..... J. S. Bach

Vivian Smith

IV

Chorale Prelude:
"Ich ruf zu Dir" ..... J. S. Bach

Janice Christensen

V

Prelude and Fugue in C Minor ..... J. S. Bach

Kathleen Gubler

VI

Cantata:
"To Bethlehem" ..... Flor Peeters

Diane Murdock, *soprano*
Barbara Bean, *alto*
Terry McCombs, *tenor*
Lowell Murdock, *bass*
James Rasmussen, *organ*

VII

Introduction, Fugue and Chorale ..... Healy Willan
Trio Sonata no. 2 in C Minor ..... J. S. Bach
Vivace
Largo
Allegro
Prelude in E Minor op. 59 no. 1 ..... Max Reger

LeAnn Dye

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN EVENING OF CHAMBER MUSIC

8:15 p.m.
Monday, March 8, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 101

PROGRAM

Intermezzo for Flute and Harp ..... Hendrik Andriessen
Theodore Wight, *flute*
Louise Pratt, *harp*

String Quartet ..... Ernest Bloch
Andante moderato
Allegro frenetico
Andante molto moderato
Vivace

Patrice Anderson, *violin* — Leslie Erickson, *viola*
Juleen Reimschüssel, *violin* — Julie Bevan, *cello*

COMING EVENTS

March 12	Faculty Recital—David Dalton, *viola*	8:15 p.m.	Madsen Recital Hall
March 22	Faculty Chamber Recital	8:15 p.m.	Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
No. 102

PROGRAM*

March 10, 1971
Madsen Recital Hall

Tableaux de provence ..... Paule Maurice
I. Farandoulo Di Chatouno
Bill Norfleet, alto saxophone
Jennifer Moulton, piano

Prelude and Fugue in C major ..... J. S. Bach
Ronald Millett, piano

Concert Sketch No. 5 ..... Vladislav Blazhevich
Phil Dupuis, trombone
Ann Louise Gardner, piano

Two-part Invention in F minor ..... J. S. Bach
Marilyn Crandall, piano

Bless This House ..... May Brahe
O cessate di piagarmi ..... Alessandro Scarlatti
Les cloches ..... Claude Debussy
Anne Alexander, soprano
Lawana Thacker, piano

La plus que lent ..... Claude Debussy
Diane Walton, piano

Mareuka's Aria, from The Bartered Bride ..... Bedrich Smetana
Per la gloria d'adorarvi, from Griselda ..... Giovanni Battista Bononcini
Mary Ann Spencer, soprano
Dean Butterfield, piano

UNIVERSITY-COMMUNITY CONCERT ASSOCIATION

presents

FRANCO GULLI, *violin*

ENRICA CAVALLO, *piano*

8:15 p.m.
Wednesday, March 10, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Duo in A op. 162 ..... Schubert

Sonata in F op. 80 ..... Prokofiev

INTERMISSION

Sonata in D op. 108 ..... Brahms

PROGRAM NOTES

Franco Gulli has been familiar to American music patrons for years for his award-winning recordings and fame as a participant in the great European festivals. In 1968 he came to the United States for his first American concert tour, with appearances in Dallas, Rochester, Denver, New York, Minneapolis, and St. Paul. The *Chicago Tribune* praised him for his "prowess, taste and musicianship," while the *Minneapolis Tribune* commented on the "intense feeling and flair that left his audience oohing and aahing at the end of almost every movement." A second tour of this country followed last season, drawing such adjectives as "dazzling . . . brilliant . . . magnificent" from the press.

Born in Trieste, Yugoslavia, Gulli received his training in Italy and now resides in Milan with his Italian wife, whom he married at an early age. Among his awards is the coveted "Grand Prix du Disque" for a 1966 recording of the Mendelssohn Violin Concerto. He is considered one of Europe's leading concert violinists, having scored triumphs with every major orchestra and music festival. During the summer months he is professor of the International Competitions at the Academia Chigiana in Siena, Italy.

Enrica Cavallo is internationally recognized both for her artistry as a soloist and for her collaboration with her famous husband. A native of Milan, she made her public debut as a pianist at the age of six and won the Milan Conservatory Prize at thirteen. A rapidly developing career was enhanced when she married Franco Gulli, and she has appeared on the platforms of the great festivals and orchestras of Europe. She accompanied her husband in the two previous American tours and won critical acclaim for recitals, orchestral appearances, and master classes. "With his talented wife,," the *Minneapolis Tribune* remarked, "how extremely well this team works together."

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DAVID DALTON, *viola*
PAUL POLLEI, *piano*

in

FACULTY RECITAL

8:15 p.m.
Friday, March 12, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 96

PROGRAM

Märchenbilder op. 113 ..... Schumann
- Night schnell
- Lebhaft
- Rasch
- Langsam, mit melancholischem Ausdruck

Duo in B-flat Major K 424 ..... Mozart
- Adagio - Allegro
- Andante cantabile
- Andante grazioso

Percy Kalt, *violin*

INTERMISSION

Suite (1919) ..... Bloch
- Lento - Allegro
- Allegro ironico
- Lento
- Molto vivo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

RONALD STAHELI, *piano*

Student of Paul C. Pollei

in

SENIOR RECITAL

(Required for the Degree Bachelor of Music
With a Major in Applied Music)

8:15 p.m.

Monday, March 15, 1971

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1970-71 Series No. 100

PROGRAM

Chromatic Fantasia and Fugue in D Minor ..... Bach

Three Intermezzi op. 117 ..... Brahms

Andante moderato
Andante non troppo e con molto espressione
Andante con moto

Les collines d'Anacapri ..... Debussy

INTERMISSION

Sonata in D Major op. 28 ..... Beethoven

Allegro
Andante
Allegro vivace
Allegro ma non troppo

Toccata op. 11 ..... Prokofiev

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center
Madsen Recital Hall

Wednesday
No. 103

March 17, 1971
Madsen Recital Hall

PROGRAM*

Big Swing Face ..... Bill Potts
Banana Flower ..... Don Sebesky
Jazz Suite ..... Craig Larson
Blues for Sita ..... Mike Barone
Improvisations
Scarborough Fair ..... Arr. Don Schamber
Fender Bender ..... Billy Byers
Home Cookin' ..... Dick Grove

JAZZ ENSEMBLE II

Robert Campbell, Newell Dayley, directors

Saxophones

Dennis Hansen
Kent Tibbets
Jay Farnes
Craig Low
John Kuzmich

Trumpets

Bob Lowe
Bob Taylor
Dennis Bacon
Ben Gonzales
Bruce Graham

Drums

Mark Evans

Trombones

Rick Guercio
LeGrand Richins
Lynn Meinzer
Michael Glenn
John Hawkins

Piano

Craig Larsen

Guitar

Greg Carlin

Bass

Hollis Pincock
Robert Rigg

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CATHERINE JONES, *piano*

Student of Paul C. Pollei

in

SOPHOMORE RECITAL

8:15 p.m.

Friday, March 19, 1971

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1970-71 Series No. 103

PROGRAM

Poems for Piano ..... Persichetti

"Unroll the flicker's rousing drum" - Louis Untermeyer
"Soft is the collied night" - James Elroy Flecker
"Gather for festival bright weed and purple shell" - H.D.
"Wake subtler dreams, and touch me nigh to tears" - William Watson
"Ravished lute, sing to her virgin ears" - Robert Fitzgerald
"Whose thin fraud I wink at privily" - William Watson

Sonata in D Major K. 576 ..... Mozart

Allegro
Adagio
Allegretto

Allegro Barbaro ..... Bartok

INTERMISSION

Carnaval op. 9 ..... Robert Schumann

Preambule-Pierrot-Arlequin-Valse noble-Eusebius-
Florestan-Coquette-Réplique-Papillons-Lettres dansantes-
Chiarina-Chopin-Estrella-Reconnaissance-Pantalon et Colombine-
Valse allemande-Paganini-Aveu-Promenade-Pause-
Marche des *Davidsbundler* contre les Philistins.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

AN EVENING OF CHAMBER MUSIC

8:15 p.m.
Monday, March 22, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 108

PROGRAM

Lyric Piece ..... James Jett

Sondra Shumway, *flute*
Brent Jones, *piano*

The Earth ..... Robert Bowden

Donna Dalton, *soprano*
David Randall, *clarinet*
Maxine Cameron, *piano*

Piece for Trumpet in C ..... Jeff Murphy

Bob Lowe, *trumpet*
Ken Hodges, *timpani*

Of Love and Death ..... Darwin K. Wolford

Donna Dalton, *soprano*
Maxine Cameron, *piano*

Variations on a Hymn Tune ..... Jeff Murphy

David Randall, *clarinet*
David Dalton, *viola*
Marlene Bachelder, *piano*

Trilogy for Soprano, Viola, and Piano on Poems by George Herbert ..... Robert P. Manookin

Donna Dalton, *soprano*
David Dalton, *viola*
Marlene Bachelder, *piano*

Are ..... Stanford Evans

Electronic Tape

Piece for Trombonist and Percussionist (1969) ..... Daniel Bachelder

Carson H. Sharp, *trombone*
Robert H. Campbell, *percussion*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Friday — March 26, 1971
No. 113 — Madsen Recital Hall

ORGAN RECITAL

I

Chorale Prelude:
"In Thee is Gladness" . . . . . Bach
Two Pieces, from Vêpres du Commun, op. 18 . . . . . Marcel Dupré
Magnificat I
Ave Maris Stella IV (Amen - Finale)
Marilyn Carney

II

Chorale Preludes:
"In Quiet Joy" . . . . . Bach
"The Star Proclaims the King is Here" . . . . . Flor Peeters
Toccata in B minor . . . . . Gigout
Georgeanne Doty

III

Prelude on "Let All Mortals Keep Silent" . . . . . J. J. Keeler
Clay Christiansen

IV

Prelude in E minor, op. 59 . . . . . Max Reger
Largo, from Sonata No. 2 . . . . . Bach
LeAnn Dye

V

Toccata, from Symphony V . . . . . Widor
Rulon Christiansen

WELCOME PIANO TECHNICIANS!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WIND SYMPHONY

Ralph G. Laycock, *director*
David Randall, *clarinet*

8:15 p.m.
Friday, March 26, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 105

PROGRAM

March op. 99 ..... Prokofieff-Yoder

First Suite in E-flat ..... Holst

Chaconne: Allegro moderato
Intermezzo: Vivace
March: Tempo di Marcia

Second Concerto for Clarinet ..... von Weber-Brown

Romanza: Andante con moto
Recit: Molto adagio
Polacca

Dr. Randall, *clarinet*

Symphony for Band ..... Clark

Allegretto
Rubato con espansione
Lento sostenuto-allegro

INTERMISSION

Diversion for Band ..... Hatton

Vectoral Invention for Band ..... Tew

Jericho ..... Gould

Prologue	March and Battle
Roll Call	Joshua's Trumpets
Chant	The Walls Came Tumblin' Down
Dance	Hallelujah

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ROBERT H. CUNDICK
Associate Tabernacle Organist

in

RECITAL

8:15 p.m.
Saturday, March 27, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 109

PROGRAM

Prelude and Fugue in C Major ..... Johann Sebastian Bach

Partita: "Sei gegrüsset, Jesu gütig" ..... Johann Sebastian Bach

Folk Tune ..... Percy Whitlock

Third Sonata (1940) ..... Paul Hindemith
Moderate ("Oh Lord, to whom should I complain. . .")
Very slow ("Awake, my treasure. . .")
Quietly agitated ("I bid her then. . .")

Two Hungarian Pastorals (1937) ..... Gábor Liszyai-Szabó

Litanies ..... Jehan Alain

BRIGHAM YOUNG UNIVERSITY TEN STAKES
In Cooperation With
THE DEPARTMENT OF MUSIC

presents

EASTER FIRESIDE

Lynn McKinlay, *narrator*

7:00 p.m.
Sunday, March 28, 1971
George Albert Smith Fieldhouse

PROGRAM

Introduction to Faust ..... Gounod
Symphony Orchestra
Lawrence Sardoni, *director*

Blessing, Glory, Wisdom, and Thanks ..... Wagner
Oratorio Choir
John Halliday, *director*

The Crucifixion ..... Dallin
A Cappella Choir
Fredrick N. Webb, *director*

Lamb of God ..... Lenel

Were You There ..... Spiritual
Children's Chorus
Margaret Woodward, *director*

Stabat Mater ..... Pergolesi
Women's Chorus
Robert H. Downs, *director*

Christ lag in Todesbanden, from *Cantata no. 4* ..... Bach
Chamber Choir
Robert H. Downs, *director*

Surely He Hath Borne Our Griefs ..... Graun
University Chorale
H. Jarolde Harris, *director*

Chorale and Alleluia ..... Hanson
Wind Symphony
Ralph Laycock, *director*

Easter on Earth ..... Roff
Women's Chorus
Robert H. Downs, *director*

O Cast Me Not Away from Thy Countenance ..... Brahms
A Cappella Choir
Fredrick N. Webb, *director*

Sound the Trumpet ..... Purcell
Children's Chorus
Margaret Woodward, *director*

God's Son Hath Set Me Free ..... Grieg
Chamber Choir
Robert H. Downs, *director*

Hallelujah Chorus, from the *Mount of Olives* ..... Beethoven
University Chorale
H. Jarolde Harris, *director*

Easter Chorale ..... Barber
Combined Groups

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Monday — Franklin S. Harris Fine Arts Center — March 29, 1971
No. 114 — Madsen Recital Hall — Madsen Recital Hall

PROGRAM*

Prelude and Sarabande ..... A. Corelli
La Grave

Bruce Bond, cornet — Susan Wahlen, trombone
Bruce Barnett, cornet — Terry Wilson, baritone
Jerry Hubbs, tuba

Tableaux De Provence ..... Paule Maurice
Bill Norfleet, alto saxophone
Jennifer Moulton, piano

Concertino ..... Henri Senée
Kim Leavitt, trumpet
Nan Knoles, piano

Centone VI ..... T. Weelkes
In Pride of May
As Wanton Birds

Sonata No. 2 ..... J. Pezel

Vaughn Thacker, trumpet — Terry Slade, French horn
Adrian Call, trumpet — Mike Glenn, trombone
Alan Bugg, tuba

Concerto for Clarinet, K. 622 ..... Mozart
Paul Curtis, clarinet
Denice Johnson, piano

Sonata in E-flat, K. 189 ..... Mozart
Adagio
Menuetto I
Menuetto II
Allegro
Greg Jorgensen, piano

Sonata ..... Anonymous
Brass Quintet ..... A. Frackenpohl
March

Bruce Bybee, trumpet — Reed Fehlberg, French horn
Keith Lowrey, trumpet — Craig Larsen, trombone
Bruce Davy, tuba

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

REID NIBLEY, *piano*

in

FACULTY RECITAL

8:15 p.m.
Monday, March 29, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 110

PROGRAM

Sonata in C, K. 330 ..... Mozart
Allegro moderato
Andante cantabile
Allegretto

Sonata in F Minor op. 5 ..... Brahms
Allegro maestoso
Andante
Scherzo - Allegro energico
Intermezzo
Finale - Allegro moderato ma rubato

INTERMISSION

"Les Fées sont d'exquises danseuses" ..... Debussy
La Puerta del vino
Ondine
General Lavine - eccentric

Etude in C-sharp Minor op. 25 no. 7 ..... Chopin

Visions Fugitives op. 22 ..... Prokofieff
Lentamente
Allegretto
Animato
Con eleganza
Allegretto tranquillo
Ridicolosamente

Sonata no. 4 in F-sharp Minor op. 30 ..... Scriabin
Andante
Prestissimo volando

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — March 31, 1971
No. 116 — Madsen Recital Hall

PROGRAM*

Tanzlied "Die ihr jetzt seid erschienen" . . . . . Heinrich Albert
soprano voice, recorders, bass viola da gamba, harpsichord

Prisoner's Prayer "Arne kuthe ich sorghe non" . . . . . Anonymous
soprano, Irish harp, bass viola da gamba

Three Dances in Polish Style . . . . . Christoph Demantius
records and percussion

Ballo di Polacha . . . . . Giovanni Picchi
harpsichord

Hail, Mary, full of grace . . . . . Medieval English Carol
Lauda salvatorem . . . . . Medieval English Carol
soprano, krummhorns, dulcian

Danserye . . . . . Tielman Susato
Schafertanz "Woher kommt's"
Nachtanz
krummhorns, cornamuse, recorders, bass viola da gamba

Kalenda Maya . . . . . Raimbault de Vaqueiras
soprano voice, recorders, percussion

Fantazia et autre . . . . . Liber Primus Leviorum Carminum
recorders, dulcian, bass viola da gamba, percussion

ANCIENT INSTRUMENT ENSEMBLE
J. Homer Wakefield, director

Lynn Carson, alto recorder, soprano krummhorn, tenor krummhorn, harpsichord
Keith Loraine, bass recorder, bass krummhorn, rankett, dulcian
Cheryl Clarke, soprano voice, tenor recorder, tenor cornamuse, percussion
Susan Steed, tenor recorder, alto krummhorn, harpsichord
Pamela Hamblin, bass viola da gamba, percussion
Carolyn Flatley, tenor recorder, alto recorder
Mary Lou Prince, alto recorder, sopranino recorder

MUSIC IN THE MORMON HOME

Wednesday, March 31

3:10 p.m., Madsen Recital Hall, No Charge

Demonstration and discussion of the problem of performing, teaching, and enjoying music in the LDS home.

PANEL MEMBERS:

Dr. Reid Nibley
Dr. Jay Welch
Dr. Clark Webb
Dr. D. Evan Davis, moderator

College of Fine Arts and Communications • Harris Fine Arts Center • Brigham Young University Provo, Ut.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*
Yoshie Akimoto, *piano*

8:15 p.m.
Wednesday, March 31, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 111

PROGRAM

Opus for Orchestra ..... Tew
Overture

Piano Concerto no. 1 in E-flat Major op. 11 ..... Chopin

Allegro maestoso
Romanze: Larghetto
Rondo: Vivace

Yoshie Akimoto, *piano*

INTERMISSION

Classic Symphony ..... Dickson

Largamente—allegro con fuoco
Larghetto
Furioso
Adagio quasi andante—allegro

PROGRAM NOTES

M. Lloyd Tew is a graduate of BYU and presently is enrolled in the doctoral program here. He is chairman of the Music Department of the Church College of Hawaii.

Richard Dickson teaches in Davis County, Utah, and plays violin in the Utah Symphony. The Classic Symphony was written as his doctoral dissertation at the University of Utah.

Yoshie Akimoto made her debut with the Osaka Philharmonic Symphony Orchestra at the age of thirteen, when she performed a Mozart piano concerto using her own cadenza. In addition to further appearances with that orchestra, she has played recitals in most of the major Japanese cities. In 1964 she entered the Juilliard School of Music, studying first with James Friskin then with Sascha Gorodnitski. In 1965 she was a winner in the International Bach Competition held in Washington, D. C. Since then she has performed in Europe, in the eastern and western United States, and again in Japan. Graduated from Juilliard in 1969, the LDS pianist resides in New York with her husband Stephen Eldredge and her one-year-old daughter.

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*

First Violins
James White, *concertmaster*
Patrice Anderson
Janet Bartschi
Denise Clark
Diane Christensen
Laura Dale
Jeanette Eastwood
Tara Hardy
Sandy Jackson
Carolyn Jacobson
Christine John
Susan Rech
Juleen Reimschüssel
Janet Bateman

Second Violins
Steve Goodman, *principal*
Gae Lynn Allen
Kathy Burgoyne
Sylvia Dunkley
Jane Fagergren
Claudia Gripman
Sylvia Heward
Mary Hoyt
Alice Jarvis
Karen Jones
Claudia Laycock
Don Pyne
Kathy Reeder

Violas
Steve Day, *principal*
Linda Blake
Christine Campbell
Leslie Erickson
Bonnie Gardner
Candy Harritt
Chris Jamison
Cynthia Larsen
Carolyn Lindsay
Kathy Slagle

Cellos
Julie Bevan, *principal*
Stanley Green
Brian Johnson
Richard Marsden
David Marsh
Phyllis Milner
Brent Taylor
Cathy Wheelwright
Debby Birch

Basses
Kathy Lisonbee, *principal*
Janet Cromar
Jerry Jackman
Gary Milner
Karl Stice

Piccolo
Jilene Goodwin

Flutes
Charlotte Day
Peggy Howell
Jilene Goodwin

Oboes
Roger Watson
Ross Christensen
Royden Britsch

English Horn
Royden Britsch

Clarinets
Larry Hill
Steven Lawrence
Martha Lund

Bass Clarinet
Martha Lund

Bassoons
Margo Eatough
Dan Pack

Horns
Marta Weinstein
David Bartholomew
Pat Ellsworth
Vincent Echols

Trumpets
Dennis Husted
Merrill Jensen
Bruce Graham

Trombones
Bryan Hofheins
Wayne Gardner
Mike Willson

Tuba
Gerald Hubbs

Timpani - Percussion
Bill Asay
Ken Hodges
Lee Grishman
Jan Clark

Harp
Jan Clark

MUSICAL COMPOSITIONS SUITABLE FOR THE LDS WORSHIP SERVICE

Thursday, April 1

3:10 p.m., Madsen Recital Hall

Panel discussion and demonstration of suitable techniques in composing Church hymns and other musical works suitable for the LDS worship service.

PANEL MEMBERS:

Dr. Leroy Robertson
Dr. Merrill Bradshaw
Dr. Robert Manookin
Dr. Darwin Wolford
Dr. A. Harold Goodman, moderator

College of Fine Arts and Communications • Harris Fine Arts Center • Brigham Young University Provo, Ut.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

A CAPPELLA CHOIR

Fredrick N. Webb, *director*

8:15 p.m.
Thursday, April 1, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 112

PROGRAM

I

A Cappella Theme ..... Robert Cundick

Sons of Pioneers ..... Harry A. Dean

Temple of Peace ..... Genevieve Johnson

Let Virtue Garnish Thy Thoughts Unceasingly ..... Mildred West Wiseman
Terry McCombs, *tenor*
Steven Goodman, Laura Dale, *violins*

The Earth Is the Lord's ..... Newel Kay Brown

II

O Love, That Glorifies Thy Son ..... Lorin F. Wheelwright

Lord of All Being, Throned Afar ..... Robert P. Manookin

Keep My Commandments ..... David H. Sargent

Psalm of Faith ..... Darwin Wolford
Golden Age Singers

III

Song of Praise ..... Leroy J. Robertson

Garden of My Lord ..... Lorin F. Wheelwright
Donna Glazier Dalton, *soprano*

IV

Psalm 29, Verses 1, 2, 11 ..... Perry Jay Arnett

O Lord, Thou Art Merciful ..... James Jett

Bright Star ..... Robert P. Manookin
Charlotte Day, *flute*

V

Prayer ..... Michael F. Moody

Upon the Cross of Calvary ..... Robert P. Manookin

Oh, Cruel Thorns ..... Gaylen Hatton

The Crucifixion (lyric by Clinton Larson) ..... Leon Dallin

Ah, How Fleeting: Ah, How Futile ..... Merrill Bradshaw

A Cappella Theme ..... Robert Cundick

A CAPPELLA CHOIR

Fredrick N. Webb, *conductor*

Walter B. Rudolph, *student assistant*

Sopranos
Andrea Andersen
Marjorie Austin
Peggy Brimhall
Kitty Carr
Cheryl Clarke
Connie Cloward
Kay Goodson
Susan Harding
Linda Haslem
Linda Hatch
Kathryn Hayes
Sylvia Heward
Janine Hill
Kay Keddington
Ruth Ann Nielsen
Nancy Oldroyd
Cynthia Post
Jeannie Prows
Mary Shearer
*Tricia Woolley

Altos
Bonnie Anderson
*Kathy Austin
Barbara Bean
Jan Carter
Kathleen Carter
Kathy Cox
Janine Edmunds
Susan Hansen
Cecilia Harris
Christine Jamison
Camille McClurg
Rosemary Nelson
Janine Noon
Jan Oldroyd
Jeanette Robinson
Janet Whitman

Tenors
Stephen Boyd
Gary Christensen
Steve Green
Jim Jackson
Larry Larsen
David Le Sueur
Kim Lundeen
*Terry McCombs
Kevin Moesser
Bob Mumford
Richard Paxton
Dale Pomeroy
Richard Shipp
Earl Swain
Doug Voet
William E. Wheeler

Bass
Darl Andersen
Lloyd Anderton
Jerry Bell
Tom Chandler
Scott Gentry
John Gibbs
Martin Green
Clint Johnson
David Meadows
Keith Norman
Robert Olsen
Clark Osterhout
Walter Rudolph
Jon Shindurling
Matt Smith
*Que Sorenson
Tony Weber
Alan Wilkins
Des Wilson

*Section leaders

GOLDEN AGE SINGERS

Sopranos
Barbara Bean
Linda Hatch
Cindy Post
Jeannie Prows

Organ
Linda S. Margetts

Altos
Kathy Austin
Delores Bates
Kathleen Carter
Chris Jamison

Piano
Martin Green

Tenors
Steve Boyd
Steve Green
Terry McCombs
Doug Voet

Bass
Keith Norman
Bob Olson
Jon Shindurling
Que Sorenson

OFFICERS
Terry McCombs, *president*
Jeannie Prows, *secretary*
Steve Boyd, *treasurer*
Kathy Cox, *publicity chairman*
Susan Hansen, *historian*
Clark Osterhout, *riser chairman*
Kathleen Carter, Douglas Voet, *dress chairmen*

PROGRAM NOTES

Temple of Peace

Genevieve Johnson was born in and is living in Logan, Utah, where her husband Ralph M. Johnson is dean of science at USU.

Temple of Peace is Mrs. Johnson's plea for world peace in song. If everyone finds peace within and keeps peace at home and with one's neighbors, peace could encircle the earth.

Let Virtue Garnish Thy Thoughts Unceasingly

Mildred West Wiseman was born into a musical family in Lakeside, Arizona. *Let Virtue Garnish Thy Thoughts Unceasingly* comes from D&C 121: 45, 46.

Song of Praise

Song of Praise is one of three anthems that were written in 1969 and published that year. These anthems were written primarily for use in dedication programs and services in church buildings.

The Garden of My Lord

Another way of saying "Beautiful Zion" is "The Garden of My Lord." To one who has climbed the mountains, trekked through the desert plateaus of Utah, and beheld the lovely green oasis of the Mormon settlers, there is a profound feeling of nostalgia.

One never forgets the towering cumulus clouds that mother things below with the "teardrops of their eyes," nor the "holiness of the purple plain" that sanctifies a Utah sunset like a benediction.

This song was written in celebration of the one hundredth anniversary of the first Mormon pioneers.

Psalm 29, Verses 1, 2, 11

It is the Las Vegas composer Perry Jay Arnett's feeling that in some cases our worship services need to become less like a business meeting and more like a worship service. This piece was written to be used to begin a sacrament service. After a prelude of instrumental worship music is completed, the choir might sing a composition such as this to announce the service, to outline its purpose, to lead the worshipper toward an attitude of worshipfulness, and to praise God in song. The service thus begun would follow with prayer and then follow the generally accepted order of service.

O Lord, Thou Art Merciful

James Jett was raised in California, where he began his study of music at age eleven. He is now pursuing an M.A. degree in music theory and composition.

O Lord, Thou Art Merciful is a four-voice a cappella choral setting of Book of Mormon doctrines found in the thirty-third chapter of Alma and the ninth chapter of 3 Nephi.

Lord of All Being, Throned Afar and *Upon the Cross of Calvary*

These two hymn were written with this festival in mind. Every attempt was made in these hymns to insure good melodic direction and render them singable. An effort was also made to allow for a good and accessible voice leading in the lower three parts and to retain a largely traditional harmonic setting, while employing sonorities, some of which are not as familiar but are nevertheless musically satisfying.

Bright Star

Bright Star is an attempt to couch a very emotion-laden and beautiful nineteenth century sonnet in a meaningful, communicative, and singable contemporary musical setting. Text painting is used extensively, and the lone flute is used to suggest the beauty and splendor of "Nature's patient sleepless Eremite," as portrayed in the poem.

Prayer

Prayer was written with the congregation in mind. The melodic lines remain within a natural, limited range (and what could be easier than singing on one pitch!). The rhythm is simple and speechlike. I wanted the music to illuminate and interpret the text without distracting from it. In short, I tried to achieve simplicity, clarity, and ease of performance.

Ah, How Fleeting: Ah, How Futile

This piece was written during the summer of 1963, under a research grant from Brigham Young University. I had long wanted to do a setting of this famous old German choral text.

During the time that the piece was being composed, word was received concerning the tragedy near Hole in the Rock, in southern Utah, in which thirteen Provo citizens were killed. The piece gained additional emotional context from the fact that the A Cappella Choir was singing the piece at the time word was received concerning the assassination of John F. Kennedy.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

GAY SLADE, *piano*
Student of Paul C. Pollei

in

SENIOR RECITAL

(Required for the Degree Bachelor of Music
with a Major in Applied Music)

8:15 p.m.
Wednesday, April 7, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 107

PROGRAM

Fantasia in C Minor, K. 475 ..... Mozart

Piano Pieces op. 118 ..... Brahms

Intermezzo in A Minor
Intermezzo in A Major
Ballade in G Minor
Intermezzo in F Minor
Romance in F Major
Intermezzo in E-flat Minor

Canción y Danza no. 5 ..... Mompou

INTERMISSION

Images, Book 1 ..... Debussy

Reflets dans l'eau
Hommage à Rameau
Mouvement

Polonaise-Fantaisie op. 61 ..... Chopin

COLLEGE OF FINE ARTS AND COMMUNICATIONS
BRIGHAM YOUNG UNIVERSITY

Department of Music

presents

MUSIC APPROPRIATE FOR THE EASTER SEASON

12:00 noon

Friday, April 9, 1971

Larsen Gallery

Franklin S. Harris Fine Arts Center

1970-71 Series No. 115

At the Sepulcher

The scroll above paraphrases the Psalms: "I have risen and am still with thee." Two days after the Crucifixion, early in the morning after the Sabbath, Mary Magdalene and other women came to the tomb, bringing spices with which to anoint the body of Christ. The Gospels say that the tomb had been closed with a boulder and that they found it rolled away; here a slab is shown instead of a boulder. Seeing an angel inside the tomb, the women seem not frightened but curious. The lower scroll quotes the angel according to Mark: "Ye seek Jesus of Nazareth . . . he is risen; he is not here. . . ."

PROGRAM

Jesu Joy of Man's Desiring ..... Bach-Leidzen

Symphonic Band
Robert Campbell, *conductor*

Life Eternal ..... Harris

Glory to God ..... Bach

Male Chorus
Jarolde Harris, *conductor*

Concertino in F Minor ..... Pergolesi
Adagio
Presto
A tempo commodo
A tempo giusto

Chamber Orchestra
David Dalton, *conductor*

Crucifixus ..... Gabrieli

Russian Easter Service ..... Bakhmetieff
I. The Christ Is Risen
II. Let Our God Arise

Easter on Earth ..... Roff

Women's Chorus
Robert Downs, *conductor*

Surely He Hath Borne Our Grief ..... Graun

Hallelujah, from the *Mount of Olives* ..... Beethoven

University Chorale
Jarolde Harris, *conductor*

Program Coordinated by Fredrick N. Webb

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SUSAN STEED, LYNN CARSON, *harpsichord*

in

RECITAL

8:15 p.m.
Wednesday, April 14, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 124

PROGRAM

Trio Sonata no. 6 ..... Bach

Vivace
Lento
Allegro

Neuvieme Ordre ..... Couperin
Allemande pour Deux Clavecins

Pieces pour Deux Clavecins ..... Gaspard Le Roux

Allemande
Courante
Gavotte (en rondeau)
Menuet
Second Menuet
Gigue

INTERMISSION

Concerto in C Minor for Two Harpsichords ..... Bach

Allegro
Adagio
Allegro

The two harpsichords are by Neupert. Each has two manuals: 8'-4, 8'-16'. The second harpsichord is courtesy of Mr. and Mrs. J. H. Wakefield.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SYMPHONY BAND CHAMBER NIGHT

8:15 p.m.
Monday, April 19, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 127

PROGRAM

Four Dances ..... Susato
- Ronde
- Salterelle
- Pavane
- Gaillarde

Jam Session ..... McBride

Quartet no. 2 op. 16 ..... Miller

Three Pieces ..... Pezel
- Intrade
- Sarabande
- Bal

Arioso ..... Bach-Yoder

Bourre ..... Bach-Yoder

All Men Now Sing, Rejoice ..... Bach-Yoder

INTERMISSION

Prelude and Allegro ..... Volz

Partita ..... Fine
- Introduction
- Variation I

Three Pieces for Flute Quartet ..... Hervig
- Dialogue
- Antiphon
- March - Rondo

Brass Quintet ..... Frackenpohl
- March

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
No. 126

PROGRAM*

April 21, 1971
Madsen Recital Hall

Zueignung . . . . . Strauss
No, Oh Dio . . . . . Handel
Jessica Rojas, mezzo-soprano
Elaine Black, piano

Sonata VII . . . . . Handel
Grave
Allegro
Adagio
Allegro Appassionato
Becky Campbell, flute
Debby Sorenson, piano

Rhapsody in G minor . . . . . Brahms
Chris Lisonbee, piano

Pietà' Signorel . . . . . Stradella
Why do I Love? . . . . . Gibbs
Sharlene Smith, soprano
Kirby Giles, piano

Prelude and Fugue No. 5 in D major . . . . . Bach
Richard Rich, piano

Romance in G . . . . . Beethoven
Kathleen Burgoyne, violin
Susan Rech, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CHAMBER CHOIR

Robert Downs, *conductor*
Marilyn Holyoak, *piano*

8:15 p.m.
Wednesday, April 21, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 117

PROGRAM

I

Christ lag in Todesbanden, Cantata no. 4 ..... J. S. Bach

James Rasmussen, *organ*
Ramona Tew, *soprano*
Lois Johnson, *alto*
Terry McCombs, *tenor*
String Ensemble

II

April Is in My Mistress' Face ..... Thomas Morley (1557-1603)

Matona, Lovely Maiden ..... Orlando di Lasso (1532-1594)

Spring Returns ..... Luca Marenzio (1550-1599)

Shoot, False Love, I Care Not ..... Thomas Morley (1557-1603)

III

Four Folk Songs ..... Johannes Brahms

I'd Enter Your Garden
The Fiddler
How Sad Flow the Streams
At Night

IV

O Lord Thou Art Merciful ..... James Jett

Madrigal ..... Gabriel Fauré

Fugue, from *Estro Harmonico* op. 3 no. 11 ..... Vivaldi-Bach-Swingle

V

A Little White Hen ..... Antonio Scandello

Polly-Wolly-Doodle ..... Gail Kubik

Little Bird, Little Bird ..... Gail Kubik

Set Down Servant ..... Arr. Robert Shaw

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BYU OPERA THEATER

in

FAUST

Opera in Four Acts

Music by
Charles-Francois Gounod

Libretto by
Michel Carre and Jules Barbier

After the Poem by Goethe
English Version by Ruth and Thomas Martin

8:15 p.m.
April 21, 22, 23, 24, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series Nos. 120-123

CAST

	Wednesday, Friday	Thursday, Saturday
FAUST, a Doctor of Philosophy	Ray Arbizu	Dwight Harris Ladle
MEPHISTOPHELES, the devil	Roy Samuelsen	Roy Samuelsen Robert Lauritzen, understudy
MARGUERITE	Donna Dalton	Diane Murdock
VALENTINE, her brother	Gene Larsen	James David Miller
SIEBEL, a young man, her suitor	Clare Johnson	Linda Hatch
MARTHA, her neighbor	Florence Rogers	Cecily Wanlass
WAGNER, a student	Robert Lauritzen	Des Wilson

SYNOPSIS OF SCENES

The setting is Germany in the sixteenth century

Prologue - Faust's Study

Act I - The Kermess or Village Fair

Act II - Marguerite's Garden

Act III - Scene 1 - The Village Square

Scene 2 - The Village Cathedral

Act IV - Scene 1 - Walpurgis Night Wilderness

Scene 2 - In a Prison

FAUST

An aged philosopher and alchemist, Dr. Faust has spent his lifetime searching for the secrets of nature, but to no avail. As a new day approaches, rather than face it, he is about to take poison when he hears the voices of happy maidens singing a gay pastoral song to the morning. Faust hesitates. He hears the peasants singing praises to God as they go to the fields. Since God has done nothing for Faust, he calls upon Satan for help. Satan appears, but the frightened Faust tries to send him away. Faust finally reveals that he desires youth and pleasure. Mephistopheles promises that these desires can be fulfilled if he will forfeit his soul. Faust is reluctant until he sees a vision of Marguerite conjured up by Mephistopheles. Thrilled at the sight of her, Faust signs the document, drinks the magic potion, and transforms into a handsome youth. Mephistopheles assures him that he will soon see the lovely Marguerite.

ACT I

At the public square, townspeople and soldiers are celebrating the day of the fair. A young officer, Valentine, holding a medallion from his sister Marguerite, asks his friend Siebel to protect the girl in his absence. He also prays to God for protection and bids all farewell. A student named Wagner tries to restore the gay mood with a sing about a rat, but he is interrupted by Mephistopheles who sings instead a lively song in praise of greed

and gold. Now the devil reads death in the hand of Valentine and prophesies that any flower sent to Marguerite by Siebel will wither and die. He refuses a drink offered by Wagner and amazes the crowd by causing wine to flow from a sign above the tavern. When Mephistopheles proposes a toast to Marguerite, Valentine is furious. He draws his sword, but it shatters in midair; the other soldiers, recognizing Satan, hold their swords like crosses and leave. Faust comes seeking Marguerite as dancers fill the square. Coming from the church, Marguerite passes by. Faust greets her and offers to escort her home, but she rebuffs him. As she walks away, Faust sings of his great love for her. Mephistopheles is cynical about Faust's lack of success. The dance continues.

ACT II

Marguerite's Garden

Siebel gathers flowers for Marguerite, asking them to carry his message of love. But the flowers die in his hands. Remembering Mephistopheles' prophecy, Siebel dips his hands in holy water from a nearby shrine and breaks the spell. The flowers he now picks are unharmed, and he places them at Marguerite's door. After Siebel leaves, Faust enters the garden and sings of the lovely house, the abode of his beloved. In the meantime Mephistopheles has produced a casket of jewels, which he places beside the flowers. He and Faust hide as Marguerite comes into the garden. Musing on the handsome stranger who greeted her in the square, she sings a ballad about the King of Thule. Suddenly, she sees the flowers and knows that they are from Siebel. Then she finds the casket with a key. On opening it she is overjoyed to find it full of jewels. Putting them on, and at the same time looking at herself in the mirror, she sings the Jewel Song. Martha, a middle-aged neighbor, arrives and is amazed at the jewels. Faust and Mephistopheles come from their hiding place and greet the two ladies. Mephistopheles tries to get Martha out of the way so that Faust can get acquainted with Marguerite. As it begins to get dark, Mephistopheles addresses the night, foretelling that the lovers are about to be united, then he disappears. Maurguerite confesses her love to Faust, but she discreetly begs Faust to leave until the next day. As Faust is about to leave, the devil sends him back to listen at the window as Marguerite sings of her love for Faust. Overcome with passion, he rushes into her arms as the mocking laughter of Mephistopheles is heard.

ACT III

Scene 1: The Village Square

Soldiers, returning from battle, joyously sing of their victory and their homecoming. Valentine, who has returned with them, questions Siebel about his sister, Marguerite. Suspicious over Siebel's evasive answer, Valentine rushes into his sister's house. Faust and Mephistopheles come onto the scene and the latter sings a mocking serenade beneath Marguerite's window. Insulted by the singing, Valentine emerges, tears off the medallion Marguerite gave him, and challenges them to a duel. Faust takes up the fight, but Valentine is mortally wounded when Mephistopheles intervenes. Faust and Mephistopheles disappear when the townspeople, aroused by the excitement, hurry onto the square. Valentine refuses to forgive his sister for her affair with Faust and bitterly curses her. Horrified at Valentine's actions toward his sister, the townspeople kneel and pray for him as he dies.

Scene 2: In the Cathedral

Faust has abandoned Marguerite, who goes to the church to pray for him and their unborn child, when Mephistopheles comes to mock her for yielding to temptation. In the background are heard first the voices of demons, then the voices of the priests and choir boys who are singing about Judgment Day. Overcome with terror, Marguerite falls into a faint.

ACT IV

Scene 1: Walpurgis Night Wilderness

In order to get Faust's mind off Marguerite, Mephistopheles takes him into the wilderness where he shows him a vision of all the famous temptresses of history. This scene is interpreted by the corps de ballet. Faust is unimpressed with it all and desires to return to Marguerite.

Scene 2: In a Prison Dungeon

Marguerite, mentally deranged over the ordeal of her abandonment and her cursing by Valentine, has killed her child and is in prison awaiting execution. Mephistopheles and Faust have come to rescue her. Hearing her lover's voice, Marguerite becomes delirious with joy. Faust tries to persuade Marguerite to come with him and leave the prison, but she does not understand him. Mephistopheles urges Faust to hurry or all will be lost. Marguerite recognizes Mephistopheles for what he is, the devil, and will not go with them. She prays to God for protection as she rejects both Faust and the devil; then she dies. Mephistopheles drags Faust to Hell while angels sing of salvation and forgiveness for Marguerite.

In the story of *Faust,* one gets the idea that Satan is really after the innocent Marguerite and uses Faust as a means to achieve his goal; but he is thwarted in the end when Marguerite rejects Faust.

The Beginning of Gounod's *Faust* was a rather shaky one. Although the opera was commissioned by the Théatre Lyrique, its completion was delayed several times. When rehearsals finally began, there was still trouble. The censors objected to the cathedral scene, and the leading tenor had to withdraw because of ill health. However, the censors were finally won over and a new tenor was found. When the opera at last appeared before the public at the Théatre Lyrique in Paris on March 19, 1859, it was received rather coldly. It was not until the Paris Opera's revival of the opera in 1869 that *Faust* began to receive the success it merited. From then on it was one success after another. For the next thirty-five years it was seen on the average of once every nine days at the Paris Opera. During the next forty years it was performed a thousand times. In England, where two rival opera companies competed to give its first performance in that country (1863), the opera became the most popular one in the entire repertory. It was particularly liked by Queen Victoria, who on her deathbed asked to have parts of the opera sung for her. *Faust* was chosen to open the newly formed Metropolitan Opera Company in the United States in 1883. Only in Germany, where it was considered a travesty of the venerable Goethe's drama, was *Faust* not popular. It is difficult to understand why *Faust* took ten years to become popular with operatic audiences. The opera is abundant with beautiful melodies, rousing choruses, mocking and satirical tunes, descriptive orchestrations, exciting dances, and a variety of interesting dramatic situations. It continues to be one of the most popular operas of the modern operatic repertory.

PRODUCTION STAFF

Producer	A. Harold Goodman
Artistic Director	Brandt B. Curtis
Conductor	Lawrence Sardoni
Stage Director	Harold R. Oaks
Choreographer	Sandra Allen
Set and Lighting Designer	James L. Anderson
Technical Director	Robert Struthers
Construction Director	O. Lee Walker
Costume Designer	Susan Williams
Fencing Instructor	Dan Balestrero
Stage Manager	Paul Larsen
Sound and Recording	Electronic Media Department
Assistant to the Stage Director	Kay Bramwell
Assistants to Opera Workshop	Lowell Murdock
	Stephen J. Bardsley
Musical Assistants	Marsha Brighton
	Carol Johnson
	Shirley Olsen
	Denice Johnson

Assistant Stage Manager ..... Frank L. Thomas, Jr.
Lighting Technician ..... Arnold R. Marston
Stage Crew ..... David Mumford
Mike Nibley
Larry Lorimer
Alan Hjorth
Mike Lawson
John Hegsted

TECHNICAL CREWS

CONSTRUCTION
Jim Anderson
Kent Berg
Mike Farnsworth
Wayne Sumner
Mike Busenbark
Marv Gardner
Ed Walker
Jim Brady
Lee Russell
Bob Harrison
Roger Sorenson
Dan Steadman
Clark Price
Leroy Folkert
Joseph Psuik, III

LIGHTS
Rick Marston
Speech and Dramatic Arts 319 Students

PROPS
Connie Rae Colton
Ann Marie Woods
Stagecraft Lab 319 Students

PAINTING
Nick Adams
Judy Bassett
Michael Goodman

MAKEUP
Robert Harrison, *chairman*
Bob Fredette
Donna James
Mary-Sue Mansfield
Speech and Drama 126 Class

COSTUME CREW
Colleen Martin
Lis Byers
Yvonne Johnson
Ann Arnold
Theresa Culligan
Jerry Karr
Marie Stevens
Marlae Call
Wilma Smith
Mitzi Anderson
Janean Hanks
John Huntington
Marjorie Allebes
Wendy McKenzie
Susan Davis
Anne Parker
Kent Chadwick
Members of Speech and Dramatic Arts 362 Class

OPERA CHORUS

Brandt B. Curtis, *director*

Sopranos
Lynn Adams
Ann Arnold
Sharon Kay Douglas
Candy Eyerly
Kathryn Hayes
Christine Mecham
Nancy Oldroyd
Laurie Pierson
Elsa Rico
Lynn Soule
Julie Thelin
Gene Wheelock
Sharon Strawn

Altos
Patricia Allred
Sharon Barnes
Jeannette Carlile
Dawn Dunn
Dianne Goecheritz
Karma Johnson

Arlene Leake
Colleen Martin
Ronie McKenachnie
Norma Morrell
Christine Pratt
Kathy Richardson
Sharon Singley
Suzanne Stott
Elaine Thurber
Judy Torbet
Trudy Tyler
Shirley Wells
Karla Wilkins

Tenors
Raul Umberto Butron
Rick Bullock
Scott Crookston
Patrick Gabbert
Percy Hawkes
Preston Hooper
Ronald Jackson
Daniel Knudsen
Vence Scarda
Paul Yearout
David Weatherspoon
Conrad Wright

Basses
Charlie Chenoweth
Peter Covino
Paul Harper
Jeff Osborne
Kim Orton
Doug Jarvis
William Pipkin
Chuck Sims
Larry Stoker
Bruce Sullivan
John Wright

SYMPHONY ORCHESTRA

Lawrence Sardoni, *director*

First Violins
Nancy Flint
Steven Goodman
Stephanie Clark
Norm Olsen
Carolyn Herzinger
Barbara Reed
Lynda Miller
Roslyn Christensen
Linda Danell
Rula Waite
Lois Haupt
Celia Isbell
Marsha Stokes
Stephanie Steele

Second Violins
Linda Haldeman
Will Heider
Cody Ward
Sheila Halladay
Pamela Cauley
Lisa McCustion
Jeanine Allred
Dolores Brown
Colleen Jones
Janet Petersen
Maria McCurdy
Rachel Anderson
Mary Lu Robertson
Deborah Beecher
Julia Roehr
René Belmear
Leslie Dixon
Laura Walker

Violas
Allen Pearce
Deborah Kennard
Kay McKellar
Nancy Noble
Bruce Blakemore
Donna Balzotti
Wendy Christensen
JoAnn Jaloszynski
Rachel Benson
Valrie Englund
Catherine Ford
Cindy Ward

Cellos
Conley Christensen
Barbara Slack
Shirley Smith
Alan Cheney
Carolyn Priday
Heidi Everson
Pam Hamblin
Hans Hansen
Debbie Smith
Claudia Henrie

Basses
Deanna Ward
Linda Santelman
Jerrie Marshall

Oboes
Wayne Potts
Jim Herringer

English Horn
Jim Herringer

Flutes
Sondra Shumway
Carol Spackman
Linda Stahle

Piccolo
Geri Smithson

Clarinets
Paul Curtis
Susan Rubow

Bassoons
Margo Eatough
Del Bowman

Horns
Brian Witt
Charles Hildebrand
Don Young
Reed Fehlberg
Norma Kunz

Trumpets
Jim Nelson
Keith Lowrey

Trombones
Harold Russell
John W. Hawkins
Arlyn Richards

Tuba
Arlyn Richards

Percussion
Brent Laycock
Joseph Ingham

Harp
Patricia Robinson

BALLET CAST

Dancers in Village Fair (Act I)

Karma Johnson
Deylene Moffett
Laurie Tanner
David Butron
Bill Darley
Chuck Ellis

Fourth Act Ballet - Walpurgis Night

I Dance of the Grecian Maidens

Dana Adair
Adlinda Bond
Jeanette Clough
Diane Cockrell
Elizabeth Finch
Ann Jernigan
Cathy McCoy
Marilyn McQuarrie
Deylene Moffett
Mary Kaye Rawlings
Jennifer Taylor
Elaine Thurber

II Adagio

David Butron
Chuck Ellis
Bill Darley
Connie Burton

III Cleopatra's Dance

Connie Burton

IV The Women of Troy

Kay Freestone
Karma Johnson
Marsha Lofgreen
Laurie Tanner
Deborah Schreiber

V The Mirror Variations

Kay Freestone
Karma Johnson
Marsha Lofgreen
Laurie Tanner

IV Bacchanale

Ensemble

UNIVERSITY-COMMUNITY OPERA GUILD OFFICERS

President—Helen Weeks
Vice-President of Operations—Ella Bentley
Vice-President of Chapter Directors—Ruth McMullin
Secretary—Pauline B. Hills
Treasurer—Arvid Dodge
Director of Community Solicitations—Merril B. Tew
Director of Publicity—Renee C. Nelson
Director of Special Occasions—Robert Sandstrom
Director of Fund Raising Affairs—Billie Pearson
Director of Education—Patricia Nielsen
Director of Tickets—O. Wendle Nielson
CHAPTER DIRECTORS:
Lola Wiscombe—American Fork
Glen Smith—Lehi
Mary Jacobs—Pleasant Grove
Cleo Webb—Orem
Florence Rogers—Provo
Janice Nelson—Spanish Fork
Dawn Taylor—Salem
Mercedes Bjarnson—Payson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CHAMBER ORCHESTRA

David Dalton, *director*

8:15 p.m.
Thursday, April 22, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 125

PROGRAM

Concertino in F Minor ..... Pergolesi
Adagio
Presto
A tempo commodo
A tempo giusto

Symphonie Concertante in E.-flat Major, K. 364 ..... Mozart
Allegro maestoso
Andante
Presto

Percy Kalt, *violin*
David Dalton, *viola*

INTERMISSION

Divertimento in D Major, K. 136 ..... Mozart
Allegro
Andante
Presto

Pastoral ..... Stravinsky
James White, *violin*

Two Pieces op. 11 ..... Shostakovitch
Adagio
Allegro molto

CHAMBER ORCHESTRA

David Dalton, *director*

Violin I
James White
Jeanette Eastwood
Patrice Anderson
Dan Pack

Violin II
Juleen Reimschüssel
Tara Hardy
Laura Dale
Chris John

Violas
Steven Day
Leslie Erickson

Cellos
Julie Bevan
Richard Marsden

Bass
Kathy Lisonbee

Oboes
Roger Watson
Ross Stephenson

English Horn
Ross Stephenson

Clarinet
Larry Hill

Bassoon
Margo Eatough

Horns
Marta Weinstein
Vince Eccols

Organ
Linda Margetts

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — Madsen Recital Hall — April 23, 1971

No. 128 — Madsen Recital Hall

PROGRAM*

Bulgarian Dance No. 6, from Mikrokosmos Volume 6 . . . . . Bartok
Janice Larsen, piano

Fantaisie . . . . . Georges-Hüe
Sondra Shumway, flute
Sheryl Crawford, piano

Sonata No. 3 . . . . . Handel
Roslyn Christensen, violin
Beverly Dettle, piano

Sonata in C major . . . . . Haydn
Jeanine Allred, piano

Little Star . . . . . Musorgsky
Bonjour, Suzon! . . . . . Delibes
Lebe wohl! . . . . . Wolf
Habanera, from Carmen . . . . . Bizet
Camille McClurg, mezzo-soprano
Sandra Jackson, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CLYN BARRUS, *viola*
REID NIBLEY, *piano*

in

RECITAL

4:15 p.m.
Friday, April 23, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 119

PROGRAM

Sonata no. 1 in F Minor op. 120 ..... Brahms

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Mr. Barrus and Mr. Nibley

Sonata for Unaccompanied Viola op. 25 no. 1 ..... Hindemith

Breit
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass. Wild
Langsam, mit viel Ausdruck

Mr. Barrus

INTERMISSION

Nocturne in C Minor op. 48 no. 1 ..... Chopin

Mazurka in A-flat Major, op. 59 no. 2 ..... Chopin

Ballade in A-flat Major op. 47 ..... Chopin

Mr. Nibley

Two German Dances ..... Hasse

Habanera ..... Ravel

La Campanella ..... Paganin-Primrose

Mr. Barrus and Mr. Nibley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FACULTY WOODWIND QUINTET

DAVID RANDALL, *clarinet* TED WIGHT, *flute*
DOUG CRAIG, *bassoon* DARRELL STUBBS, *oboe*
DON PETERSON, *horn*

8:15 p.m.
Monday, April 26, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 132

PROGRAM

Bläserquintet Es-Dur op. 88 no. 2 ..... Reicha

Allegro moderato
Scherzo
Andante grazioso
Allegro molto

Woodwind Quintet (1948) ..... Carter

Allegretto
Allegro giocoso

INTERMISSION

Quintet op. 43 ..... Nielsen

Allegro ben moderato
Menuet
Tema con variazioni

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
No. 129

Madsen Recital Hall

April 28, 1971
Madsen Recital Hall

PROGRAM*

Sonata in D ..... Vivaldi-Respighi
Moderato
Allegro moderato
Largo
Vivace

Linda Karel Haldeman, violin

Widmung ..... Schumann
When I am Laid in Earth ..... Purcell

Kathleen Carter, mezzo-soprano
Noreen Bails, piano

Nocturne, Op. 27, no. 1 ..... Chopin

Marché Morrell, piano

O Bellisimi Capelli ..... Falconieri
Les Paipillons ..... Chausson
Chère Nuit ..... Bachelet

Tamara Williams, mezzo-soprano
Cindy Post, piano

Concertino ..... Senée

Kim Leavitt, trumpet
Nan Knoles, piano

Widmung ..... Schumann
Vergebliches Ständchen ..... Brahms

Jan Whitman, mezzo-soprano
Claudia Cushman, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

LOIS JOHNSON, *soprano*

Assisted by Coleen H. Eads, *piano*

and

FRANK V. MALQUIST, *baritone*

Assisted by Elaine Black, *piano*

Students of John R. Halliday

in

JOINT SENIOR RECITAL

8:15 p.m.
Wednesday, April 28, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 133

PROGRAM

I

Son tutta duolo ..... Scarlatti
Che fiero costume ..... Legrenzi
Music for Awhile ..... Purcell
O Had I Jubal's Lyre, from *Joshua* ..... Handel

Miss Johnson

II

Have You Seen But a Whyte Lily Grow ..... Anonymous
Donzelle, fuggite ..... Cavalli
Giote al canto mio (Euridice) ..... Peri
Tambourin ..... Eighteenth-Century French

Mr. Malquist

III

Le temps des lilas ..... Chausson
Fantoches ..... Debussy
Busslied ..... Beethoven
Mausfallen-Sprüchlein ..... Wolf

Miss Johnson

IV

O du mein holder Abendstern (Tannhäuser) ..... Wagner
Der Kuss ..... Beethoven
Coplillas de Belen ..... Rodrigo
Canto negro ..... Montsalvatge

Mr. Malquist

V

Evening Prayer ..... Moussorgsky
Will O' the Wisp ..... Spross
The Ash Grove ..... Arr. by Britten
At the Well ..... Hageman

Miss Johnson

IV

Papagena, Papageno (The Magic Flute) ..... Mozart

Miss Johnson and Mr. Malquist

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

A CAPPELLA CHOIR

Fredrick N. Webb, *conductor*

8:15 p.m.
Thursday, April 29, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 141

PROGRAM

I

Thou Wilt Keep Him in Perfect Peace (Isaiah 26:3) ..... Heinrich Schütz

Ascendit Deus ..... Jacobus Gallus

God goes up on high with joyful and triumphant shouting, alleluja, and Christ the Lord, with sound of trumpet, alleluja!

Verwirf mich nicht von deinem Angesicht ..... Johannes Brahms

O cast me not away from Thy countenance, and take not Thy holy spirit away from me.

I Have Longed for Thy Saving Health (Psalm 119:174-175 ..... William Byrd

II

Don't Delay ..... Liadov-Mason

Scaldava il sol ..... Luca Marenzio

Cucu, Cucu, Cucucu ..... Arr. Engel

The Cry of London ..... Anonymous

The cries of street vendors figure in many of the plays and ballads of Elizabethan days. They were the butt of much humor and satire. Musicians, too, were moved to transcribe a variety of the more characteristic calls into musical notation and then to set them to rounds for as many as six voices.

Ancient Instruments
Golden Age Singers

III

Hymn to Saint Cecilia ..... Benjamin Britten

Tranquillo e comodo
Vivace
Andante comodo

The *Hymn to Saint Cecilia* was composed in 1942 to a poem of W. H. Auden, a contemporary and friend of Britten. Few facts are known about Saint Cecilia, but ancient legend speaks of her musical powers and she became known as the patron saint of music. Auden's ancient-styled verse is a direct reference to the saint's celebrated influence upon music and musicians.

The first movement gives a brief description of the legend surrounding the origin of Saint Cecilia and her remarkable muiscal powers. The second movement suggests the many intangible ideas that run rampant through the composer's mind before he is

able to collect them into meaningful expression. The music might be described as an irregular canon or "chase." The third movement is an expression of hope and courage in repentance, paralleling the song of Saint Cecilia in the first movement.

INTERMISSION

IV

This Is the Day Which the Lord Hath Made ..... Flor Peeters

Look Down in Mercy, from *Manzoni Requiem* ..... Giuseppi Verdi
Walter B. Rudolph, *conductor*

Ah, How Fleeting: Ah, How Futile ..... Merrill Bradshaw

This piece was written during the summer of 1963, under a research grant from Brigham Young University. I had long wanted to do a setting of this famous old German choral text. During the time that the piece was being composed, word was received concerning the tragedy near Hole in the Rock, in southern Utah, in which thirteen Provo citizens were killed, adding emotional context to the composition.

V

To the Evening Star (William Blake) ..... Roger Nixon

Fragments from Shelley ..... George Antheil

When Soft Winds
To-morrow

Bright Star (John Keats) ..... Robert Manookin

"Bright Star" is an attempt to couch a very emotion-laden and beautiful nineteenth-century sonnet by John Keats in a meaningful, communicative, and singable contemporary musical setting. Text painting is used extensively and the lone flute is used to suggest the beauty and splendor of "Nature's patient sleepless Eremite," as portrayed in the poem.

Charlotte Day, *flute*

VI

Daniel, Daniel, Servant of the Lord ..... Arr. Moore

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — Madsen Recital Hall — April 30, 1971
No. 130 — Madsen Recital Hall

PROGRAM*

Concord Overture ..... Ralph Hermann
Chorale ..... Vaclav Nelhybel
A Festival Prelude ..... Alfred Reed
Voodance ..... John Cacavas
Trilogy for Band ..... Clifton Williams
- Declamation
- Elegy
- Quickstep

Colorama ..... Arr. Paul Yoder
My Fair Lady ..... Arr. John Cacavas
The French Quarter ..... John J. Morrissey

CONCERT BAND
John Kuzmich, Jr. conductor

Flutes
Rebecca Wood
Shirley Andersen
Leslie Dagsen
Joan Deardeuff
LesLee Francis
Vicky Green

Oboes
Jon Faddis
Janeil Ivie
Cheryl Tolley

Clarinets
Shannon Fooks
Sandi Montelius
Linda Patten
Valerie Percevault
Roger Wilson

Bass Clarinet
Gary Taylor

Bassoon
Gary Gessel

Alto Saxophones
Don Johnson
Deborah Jane Larson

Tenor Saxophone
Rexine Johnson

Baritone Saxophone
Michael A. Rawlings

French Horns
Richard J. Doty
David Keller

Cornets
Craig Berntson
S. Bruce Gowen

Trumpets
Mildred Allen
Ron Berg
David Robinson
Roger Smith
Terry Wilson

Baritones
Vivian Brunsvik
Syd Ramsaur
Wayne P. Davis

Trombones
Perry Conrad
L. Barry Judd
Raymond Wixom

Tubas
Charles Edmondson
Rodnie Nichols

Percussion
Kay Christensen
Charlotte Nolan
Trudy Richardson
Claude Smith

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *conductor*
Kathy Austin, *assistant conductor*
Marilyn Holyoak, *piano*

8:15 p.m.
Friday, April 30, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 134

PROGRAM

I

Stabat Mater ..... Giovanni Pergolesi

1. Chorus: Stabat Mater dolorosa
2. Solo: Cujus animam gementem
3. Chorus: O quam tristis et afflicta
4. Solo: Quae moerebat et dolebat
5. Chorus: Quis est homo, qui non fleret
6. Solo: Vidit suum dulcem natum
7. Solo: Eja mater, fons amoris
8. Chorus: Fac ut ardeat cor meum
9. Duet: Sancta Mater, istud agas
10. Solo: Fac, ut portem Christi mortem
11. Chorus: Inflammatus et accensus
12. Duet: Quando corpus moietur
13. Chorus: Amen, Amen

Soloists: Kathy Austin, *alto*
Marilyn Holyoak, *soprano*
Dee Pratt, *soprano*
Sharon Sommerset, *soprano*
Vicki Streeter, *alto*
Linda Margetts, *organ*

II

Pages from a Girl's Diary ..... Vaclav Nelhybel

1. A Dream
2. Loneliness
3. A Letter Came
4. Fear
5. Sick Cat
6. First Flowers
7. Happiness

III

Three Songs for Treble Voices ..... Jean Berger

1. Ring the Bell
2. A Man Had a Dog
3. Kangaroo

IV

Three Choruses, from *Alice in Wonderland* ..... Irving Fine

1. The Knave's Letter
2. The White Knight's Song
3. Beautiful Soup

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Department

presents

JACQUELINE MARSHALL, *piano*
and
PATRICIA MARSHALL, *piano*

Students of Paul C. Pollei

in

RECITAL

7:00 p.m.
Saturday, May 1, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 135

PROGRAM

Prelude and Fugue in F Major op. 61 no. 6 ..... Kabalevsky

Concerto no. 1 in C Major op. 15 ..... Beethoven

Allegro con brio

Jacqueline

The Juggler op. 31 no. 3 ..... Toch

Sonata in F Minor op. 2 no. 1 ..... Beethoven

Allegro
Adagio
Allegretto
Presto

Patricia

Prelude and Fugue in C Minor WTC Volume I ..... Bach

Sonata in B-flat Major K. 333 ..... Mozart

Allegro
Andante cantabile
Allegretto grazioso

Jacqueline

Concerta for Piano, Trumpet and Strings op. 35 ..... Shostakovitch

Allegretto - Allegro vivace

Patricia

Waltzes op. 39 (one piano - four hands) ..... Brahms

Jacqueline and Patricia

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JANET S. ROBINS, *piano*

Student of Paul Pollei

in

SENIOR RECITAL

(Required for the Degree Bachelor of Arts
with a Major in Applied Music)

8:15 p.m.
Saturday, May 1, 1971
Little Theatre
Union Building
Weber State College

6:00 p.m.
Saturday, May 8, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 137

PROGRAM

I

Adagio in B Minor K. 540 ..... Mozart

II

Le tombeau de Couperin ..... Ravel

Prélude
Fugue
Forlane
Rigaudon
Menuet
Toccata

INTERMISSION

III

Sports et divertissements ..... Satie

Choral inappétissant
La balançoire
La chasse
La Comédie italienne
Le réveil de la mariée
Colin-maillard
Le pêche
Le yachting
Le bain de mer
Le carnaval
Le golf
La pieuvre
Les courses
Les quatre coins
Le pique-nique
Le water-chute
Le tango
Le traineau
Le flirt
Le feu d'artifice
Le tennis

IV

Ballade in A-flat Major op. 47 ..... Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DOUGLAS E. BUSH, *organ*

Student of J. J. Keeler

in

RECITAL

8:45 p.m.
Sunday, May 2, 1971
Provo Tabernacle

1970-71 Series No. 136

PROGRAM

Choconne in G Minor ..... Couperin

Ciacona in F Minor ..... Pachelbel

Chorale Prelude:
Her Jesu Christ, dich zu uns wend' ..... Bach

Prelude and Fugue in F Minor ..... Bach

Pastorale ..... Reger

Four Organ Chorales ..... Pepping

O Wir Armen Sünder
O Haupt voll Blut und Wunden
Orgelchoral I
Orgelchoral II
Orgelchoral III

Five Pieces, from *Vêpres du Commun* op. 18 ..... Dupré

Antiphon I
Antiphon V
Ave Maris Stella II
Ave Maris Stella III
Magnificat VI

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MALE CHORUS

H. Jarolde Harris, *conductor*

and

CHILDREN'S CHORUS

Margaret Woodward, *conductor*

in

SPRING CONCERT

8:15 p.m.
Monday, May 3, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 139

PROGRAM

Sailor's Farewell ..... Purcell
Glory to God ..... Bach
Gram ..... D'vorak
Blessed Is He That Cometh ..... Newbury
Psaume ..... Milhaud
Pentecost Sunday ..... Felciano

MALE CHORUS

Lamb of God ..... Lenel
Were You There ..... Arr. Woodward
Sound the Trumpet ..... Purcell
Dallas, Bob Lowe, *trumpet*
Brian Johnson, *cello*
Three Songs of Franz Schubert ..... Arr. Woodward
Joys of Childhood
Cradle Song
The Son of the Muse

CHILDREN'S CHORUS

Black-Eyed Susie ..... Nye
Roving ..... Rowley
Merle Tenney, *baritone*
Impossible Dream ..... Leigh
They Call the Wind Mariah ..... Arr. Harris
Gordon Harkness, *baritone*
Tahiti ..... Arr. Harris

MALE CHORUS

Marching to Pretoria ..... Marais

COMBINED CHORUSES

ACCOMPANISTS
Linda Margetts
Susan Packham

ORGANIST
Rulon Christiansen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT COMPOSITION RECITAL

From the composition classes of
Dr. Merrill Bradshaw, Dr. Robert Manookin, and Professor Newell Dayley

8:15 p.m.
Monday, May 3, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 143

PROGRAM

Winds of Beauty no. 5 ..... Tara Hardy

The composer with Susan Brady, *piano*

Soliloquy for Saxophone and Piano ..... Greg Jackson

Bill Norfleet, *alto saxophone*
Cathy Jones, *piano*

Diversions for Brass Trio ..... Daniel Bachelder

Dennis Husted, *trumpet*
Marta Weinstein, *horn*
Brian Hoffheins, *trombone*

Meditative Fugue ..... Steve Amundsen

Linda Margetts, *organ*

Burlesque for Violin and Piano ..... Peter MacKinnon

Piece for Woodwind Quartet ..... Daniel Bachelder

Charlotte Day, *flute*
Roger Watson, *oboe*
Larry Hill, *clarinet*
Dan Pack, *bassoon*

Oriental Chant ..... Peter MacKinnon

Movement for String Quartet ..... Greg Jackson

Culpt ..... Bruce Bybee

Don Peterson, Craig Allen, Fred Smith, *trumpet*

*"Spring" Woodwind Quartet op. 15 ..... Prach Prachyathammavong

Allegretto
Largo Arioso
Allegro Moderato

Jilene Goodwin, *flute*
Paul Curtis, *clarinet*
Jim Herringer, *oboe*
Scott Dorton, *bassoon*

Depression and Tranquility ..... James Jett

Pam Gessel, *piano*

15. August ..... Jerry R. Jackman

Steven Goodman, *1st violin*
Tara Hardy, *1st violin*
Laura Dale, *2nd violin*
Gae Lyn Allen, *2nd violin*
Linda Blake, *viola*
Debbie Kennard, *viola*
Julie Bevan, *cello*
Kathy Lisonbee, *bass*

*Dedicated to Dr. A. Harold Goodman

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday — May 5, 1971
No. 137 — Madsen Recital Hall

PROGRAM*

Etude in C-sharp minor, Op. 3, no. 4 ..... Szymanowski
John Pulver, piano

"Mon coeur s'ouvre à ta voix," from Samson and Delilah ..... Saint-Saëns
Ständchen ..... Brahms
Aleaha Delaney, mezzo-soprano
Janet Petersen, piano

Rêverie ..... Caplet
Jilene Goodwin, flute
Nancy Romans, piano

Er Ist's ..... Schumann
Widmung ..... Schumann
Ann Moulton, mezzo-soprano
Claudia Cushman, piano

Ballade in G minor, Op. 118, no. 3 ..... Brahms
Janice Larsen, piano

Widmung ..... Schumann
Frühlingsnacht ..... Schumann
Sharon Johnson, soprano
Marilyn Holyoak, piano

Ballade ..... Bozza
Brian Hofheins, trombone
Pam Gessel, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DENNIS HUSTED, MERRILL JENSON, *trumpet*

Students of Newell Dayley
Assisted by Rita Husted, Ronald Staheli, *piano*

in

JOINT SENIOR RECITAL

4:10 p.m.
Tuesday, May 4, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 147

PROGRAM

Czardas ..... R. Mendez

Essay for Trumpet ..... D. Husted

Mr. Husted

Legend ..... B. Fitzgerald

Southern Cross ..... H. L. Clarke

Mr. Jenson

Concertino no. 6 ..... J. Porrett

Prélude et Ballade ..... G. Balay

Mr. Husted

Sonata con Tromba ..... A. Corelli

Jim Rasmussen, *organ*
Richard Marsden, *continuo*
Diane Christensen, *violin*
Patrice Anderson, *violin*
Susan Rech, *violin*
Tara Hardy, *violin*

Mr. Jenson

Andante et Scherzo ..... J. E. Barat

Mr. Husted

Concertino ..... H. Senée

Mr. Jenson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

RONALD BERGSTROM, *violin*

Student of Percy Kalt and Barbara Williams
Assisted by Norma Lamson, *piano*

in

SENIOR RECITAL

8:15 p.m.
Wednesday, May 5, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 152

PROGRAM

Adagio K. 216 ..... Mozart

Partita no. 3 in E Major ..... Bach

Preludio
Louré
Gavotte en Rondeau
Menuet I
Menuet II
Bourée
Gigue

INTERMISSION

Sonata in A Major op. 100 ..... Brahms

Allegro amabile
Andante tranquillo
Allegretto grazioso

Praeludium and Allegro ..... Kreisler

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JENNIFER MOULTON, *piano*
Student of Reid Nibley

in

SENIOR RECITAL

(Required for the Degree Bachelor of Arts
with a Major in Applied Music)

8:15 p.m.
Thursday, May 6, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 142

PROGRAM

Sonata in C-sharp Minor no. 36 ..... Haydn

Moderato
Scherzando - Allegro con brio
Menuet and Trio - Moderato

Piano Pieces op. 76 ..... Brahms

Capriccio - Un poco agitato
Capriccio - Allegretto non troppo
Intermezzo - Grazioso
Intermezzo - Allegretto grazioso
Capriccio - Agitato, ma non troppo presto
Intermezzo - Andante con moto
Intermezzo - Moderato semplice
Capriccio - Grazioso ed un poco vivace

INTERMISSION

Suite op. 14 ..... Bartok

Allegretto
Scherzo
Allegro molto
Sostenuto

Alborada del Gracioso ..... Ravel

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday — May 7, 1971
No. 138 — Madsen Recital Hall

PROGRAM*

Concerto No. 3 for Horn and Orchestra ..... Mozart
Romanze
Rondo

Jerry Hubbs, tuba
Laura Decker, piano

Piezas Infantiles ..... Ginastera

Sheryl Crawford, piano

Sonata in E-flat major ..... Haydn
Allegro

Vivian Twogood, piano

Se tu màmi ..... Pergolesi
The Singer ..... Head

Norma Smythe, soprano
Lisa James, piano

Suite for two flutes ..... Roesgen-Champion
Bucolique
Cadence

Peggy Howell, flute
Sondra Shumway, flute

Se L'aura Spira ..... Frescobaldi
Donzelle, Fuggite ..... Cavalli

Bruce Sullivan, baritone

Nocturne in E minor, Op. 72, no. 1 ..... Chopin

Jan Whitman, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MARILYN CARNEY, *organ*
Student of J. J. Keeler

in

RECITAL

8:45 p.m.
Sunday, May 9, 1971
Provo Tabernacle

1970-71 Series No. 156

PROGRAM

I

Fantasy and Fugue in B-flat ..... Böely

II

O Mensch, bewein' dein' Sunde gross ..... Bach

In dir ist Freude ..... Bach

III

Prelude and Fugue in C Major ..... Bach

IV

Finale, from *Sonata no. 7 in F Major* ..... Rheinberger

Grave
Vivo
Fuga

V

Vom Himmel hoch, da komm' ich her ..... Pepping

Allegretto Cantabile
Scherzando
Pastorale
Allegro

VI

Kleine Präludien und Intermezzi ..... Schroeder

Andante sostenuto
Poco vivace

VII

Four Pieces, from *Vêpres du Commun op. 18* ..... Dupré

Antiphon I
Magnificat I
Magnificat IV
Ave Maris Stella IV

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Monday — Madsen Recital Hall — May 10, 1971

No. 148 — Madsen Recital Hall

PROGRAM*

Romance in G ..... Beethoven
Kathleen Burgoyne, violin
Susan Rech, piano

Prelude and Fugue No. 6 ..... Bach
Denise Coldren, piano

Concerto No. 3 for Horn ..... Mozart
Allegro
Larghetto
Allegro

Roger Holt, tuba
Nancy Hyman, piano

Suite for Clarinet in B-flat and Piano ..... Krenek
Elliott Smith, clarinet
Rosemary Nielson, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

UNIVERSITY CHORALE

H. Jarolde Harris, *conductor*

and

BYU JAZZ ENSEMBLE II

Robert Campbell, Newell Dayley, *conductors*

Susan Heideman, Rulon Christiansen, *accompanists*

8:15 p.m.
Monday, May 10, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 154

PROGRAM

Lamb of God ..... Haydn
Sanctus ..... Bach
Alleluia ..... Thompson
Hosanna to the Son of David ..... Moe
Out of the Depths ..... Hovhaness

Karla Rogers, Elizabeth Waite, *soprano*
UNIVERSITY CHORALE

Old Abram Brown ..... Britten
Waters Ripple and Flow ..... Taylor
Choose Something like a Star ..... Thompson
Look to This Day ..... Crockett
Sunrise, Sunset ..... Bock

UNIVERSITY CHORALE

West Coast Blues ..... Goodwin
Piece for Five Notes ..... Taylor
One Foot in the Gutter ..... Hearle
Sunshine ..... Barone

BYU JAZZ ENSEMBLE II

The Beat Goes On ..... Bono
Spinning Wheel ..... Thomas
Battle Hymn of the Republic ..... Arr. Ringwald

COMBINED GROUPS

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BRUCE GRAHAM, BRYAN TOBLER, *trumpet*

Students of Newell Dayley
Assisted by Wayne Smith, Claudia Cushman, *piano*

in

JOINT SENIOR RECITAL

4:15 p.m.
Tuesday, May 11, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 163

PROGRAM

I

Aria et fanfare ..... Vidal

Sonata no. 3 ..... Handel-Powell

Adagio
Allegro
Andante
Bourreé

Mr. Graham

II

Sonata ..... Purcell-Voisin

Sonate ..... Emmanuel

Sarabande
Allemande
Aria
Gigue

Mr. Tobler

III

Invocation ..... Starer

Farewell My Granada ..... Mendez

Mr. Graham

IV

Concert Etude ..... Goedicke

Concertino ..... Leclercq

Mr. Tobler

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday May 12, 1971
No. 140 Madsen Recital Hall

PROGRAM*

Sarabande, from Pour le Piano ..... Debussy
Rose Egley, piano

Romance in F major, op. 59 ..... Beethoven
Improvisation, Op. 21, no. 1 ..... Kabalevsky
James White, violin
Guiermo Rozales, piano

Nocturne in A-flat major, Op. 32, no. 2 ..... Chopin
Sharon Singley, piano

Danse ..... Milhaud
Bill Norfleet, alto saxophone
Jennifer Moulton, piano

Nocturne in C-sharp minor, Op. 27, no. 1 ..... Chopin
Lawana Thacker, piano

Concertino ..... Larrson
Wayne Gardner, trombone
Patricia King, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

NAN HAWKINS KNOWLES, *piano*

Student of Reid Nibley

in

SENIOR RECITAL

(Required for the Degree Bachelor of Arts
with a Major in Applied Music)

8:15 p.m.
Wednesday, May 12, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 144

PROGRAM

I

Sonata in C Major K. 309 ..... Mozart

Allegro con spirito
Andante un poco adagio
Allegretto grazioso

II

Davidsbündlertänze op. 6 ..... Schumann

Vivace
Espressivo
Scherzando
Semplice
Vivace
Con fuoco
Cantando teneramente
Vivace

INTERMISSION

III

Excursions ..... Barber

Un poco allegro
In slow blues tempo
Allegretto
Allegro molto

IV

Consolation no. 3 in D-flat Major ..... Liszt

V

"Old Dance Tunes," from *Fifteen Hungarian Peasant Songs* ..... Bartok

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CARSON SHARP, *trombone*

in

SENIOR RECITAL

(Required for the Degree Bachelor of Arts
with a Major in Applied Music)

5:30 p.m.
Thursday, May 13, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 149

PROGRAM

Concertino ..... Larsson
- Preludium
- Aria
- Finale

Concerto for Oboe in F Minor ..... Handel-Marstellar
- Grave
- Allegro
- Largo
- Allegro

Four Preludes ..... Shostakovitch-Ostrander
- Moderato
- Allegretto
- Andantino
- Allegretto

Patricia King, *piano*

Three Pieces ..... Call
- Allegro
- Lento
- Risoluto

Pamela Gessel, *piano*

INTERMISSION

Concerto for Viola in B Minor ..... Handel
- Andante

Sonata in F ..... Vivaldi-Lafosse
- Largo

Pamela Gessel, *piano*

Conversations in Abstract ..... Bachelder
- Lento
- Allegro

Marlene Bachelder, *piano*
Robert H. Campbell, *percussion*

Ballade op. 26 ..... Bozza

Pamela Gessel, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CAROLYNN BAKER, *soprano*

Student of Flora Nielsen

Assisted by Diane Andersen, *piano*

in

SENIOR RECITAL

(Required for the Degree Bachelor of Music
with a Major in Applied Music)

8:15 p.m.

Thursday, May 13, 1971

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1970-71 Series No. 145

PROGRAM

I

O cessate di piagarmi ..... Scarlatti
Se tu m'ami, se sospiri ..... Pergolesi
O del mio dolce ardor ..... Gluck
La Danza ..... Rossini

II

Wie Melodien zieht es mir ..... Brahms
Nachtviolen ..... Schubert
Rastlose Liebe ..... Schubert
Botschaft ..... Brahms

III

Si mes vers avaient des ailes ..... Hahn
Beau soir ..... Debussy
Mandoline ..... Debussy

IV

Jewel Song, from *Faust* ..... Gounod

V

Sound the Flute ..... Dougherty
The K'e, from the Chinese 718 B.C. ..... Dougherty
Birds' Courting Song ..... American Folksong
Black Is the Color of My True Love's Hair ..... Arr. Shaw
It Is a Spring Night ..... Giannini

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ORATORIO CHOIR

John R. Halliday, *director*

and

WIND SYMPHONY

Ralph Laycock, *director*

8:15 p.m.
Thursday, May 13, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 161

PROGRAM

Mass in E Minor ..... Bruckner

Kyrie

Lord, have mercy, Christ have mercy . . .

Gloria

Glory to God on high and on earth peace, good will toward men . . .

Credo

I believe in one God, the Father Almighty . . .

Sanctus

Holy, Lord God of Hosts. Heaven and earth are full of Thy glory.
Hosanna in the Highest.

Benedictus

Blessed is He that cometh in the Name of the Lord.

Agnus Dei

Lamb of God, that takest away the sins of the world,
have mercy on us. Grant us Thy peace.

INTERMISSION

March Hongroise, from *Damnation of Faust* ..... Berlioz-Smith

Elegy, Improvisation, and Romp ..... Bradshaw

American Suite for Band ..... Mutchler

Spirited
Slow and Relaxed
Very Rhythmic
Aggressively

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Friday — Madsen Recital Hall — May 14, 1971
No. 150 — Madsen Recital Hall

PROGRAM*

Air, from Suite in A ..... Bach

St. Pauls Suite ..... Holst
Jig

Suite for Strings ..... Grieg
Praelude

Dan Pack, Richard Marsden, conductors
Concert Orchestra

Intermezzo, Op. 118, no. 2 ..... Brahms
Sharon Singley, piano

Rêverie ..... Caplet
Dixie Walton, flute
Linda Freeze, piano

Concerto in E-flat for French Horn ..... Mozart
Allegro
Andante
Allegro
Frank Boyd, tuba

Au Lac de Wallenstadt ..... Liszt
Virla Cruser, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PAMELA GAYE LEWIS, *soprano*

Student of Margaret Woodward
Assisted by John Chris Pulver, *piano*

in

SENIOR RECITAL

(Required for the Degree Bachelor of Music
with a Major in Applied Music)

8:15 p.m.
Friday, May 14, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 162

PROGRAM

I

Four Arias ..... Antonio Vivaldi
di due rai
dille ch'il viver mio
vieni, vieni O mio diletto
La pastorella sul primo albore

Jilene Goodwin, *flute* — Joyce L. Coulson, *cello*
Grant Cahoon, *flute* — John Chris Pulver, *harpsichord*

II

Auf Ein Altes Bild ..... Hugo Wolf
Elfen lied ..... Hugo Wolf
Das Verlassene Mägdlein ..... Hugo Wolf
Er Ist's ..... Hugo Wolf

III

Ombra Leggiera, from *Dinorah* ..... Giacomo Meyerbeer
Jilene Goodwin, *flute*

INTERMISSION

IV

La chanson de l'alouette ..... Edouard Lalo
Une flûte invisible ..... Camille Saint-Saëns
Chère nuit ..... Alfred Bachelet
Ariette ..... Paul Vidal

V

Cuatro Madrigales Amatorios ..... Joaquin Rodrigo
Con qué la lavaré?
Vos me matàsteis
De dónde venis, amore?
De los alomos vengo, madre

VI

At the Well ..... Richard Hageman
Silent Noon ..... Ralph Vaughan Williams
Lo, Here the Gentle Lark ..... Sir Henry R. Bishop
Grant Cahoon, *flute*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Monday — Madsen Recital Hall — May 17, 1971

No. 151 — Madsen Recital Hall

PROGRAM*

Five Bagatelles ..... Finzi
Romance
Roscoe O. Orton, clarinet
Jeffery Bigler, piano

Concerto in B-flat ..... Mozart
Kirt Saville, clarinet
Maureen Richens, piano

Five Bagatelles ..... Finzi
Prelude
Romance
Card
Clifford Connors, clarinet
Chris Canfield, piano

Amarilli ..... Caccini
Verdi Pratie ..... Handel
Michael Frees, tenor
Lois Johnson, mezzo-soprano
Sandra Frees, harpsichord

Seven Short Pieces for Clarinet and Piano ..... Mopper
Valerie Percevault, clarinet
Kris Nielson, piano

Allegretto ..... Gaubert
Cynthia Hughes, clarinet
Sheri Graham, piano

Concerto in F major ..... Mozart
Allegro
Diane Walton, piano
Susan Steed, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

STUDENT CHAMBER RECITAL

8:15 p.m.
Monday, May 17, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 170

PROGRAM

Woodwind Quintet ..... Leo Justinus Hoffman

Allegro con spirito
Alla Siziliana
Vivace quasi presto

Sondra Shumway, *flute* — Elliott Smith, *clarinet*
Wayne Potts, *oboe* — Keith Loraine, *bassoon*
Brian Witt, *French horn*

Polish Dances ..... Cristoph Demantius

Susan Steed, *soprano recorder* — Emeron Reeder, *tenor recorder*
Patricia Burton, *alto recorder* — Terry Tanner, *tenor recorder*
Mary Lou Prince, *bass recorder*

Quartet in C Major for Woodwinds ..... Arthur Berger

Allegro moderato
Andante
Allegro vivace

Jilene Goodwin, *flute* — Paul Curtis, *clarinet*
James Herringer, *oboe* — Scott Dorton, *bassoon*

Five Duets for Oboe and Bassoon ..... William Presser

Three Short Pieces ..... Gordon Jacobs

Roger Watson, *oboe* — Scott Dorton, *bassoon*

Jamaican Rumba ..... Arthur Benjamin

Tempo giusto - alla Ramba

Lawana Thacker, Richard Rich, *piano*

Duo for Flute and Oboe ..... Alberto Ginastera

Allegro
Adagio
Vivace

Peggy Howell, *flute* — Roger Watson, *oboe*

Wind Quintet ..... Teri Avni

Allegro ma non troppo
Con moto tranquillo, quasi adagio
Allegro giocoso

Peggy Howell, *flute* — Larry Hill, *clarinet*
Roger Watson, *oboe* — Margo Eatough, *bassoon*
Marta Weinstein, *French horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SYMPHONY ORCHESTRA

Lawrence Sardoni, *director*
James White, *assistant director*

Lu Ping Wang, *piano*

4:15 p.m.
Tuesday, May 18, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 169

PROGRAM

Overture to the Secret Marriage ..... Cimarosa

James White, *conductor*

Concerto no. 1 in D Minor for Piano and Orchestra ..... Brahms

Maestoso

Lu Ping Wang, *piano*

Symphony no. 2, "Romantic" ..... Hanson

Adagio - Allegro moderato

James White, *conductor*

COMING ATTRACTIONS

Philharmonic Orchestra Concert
Ralph G. Laycock, *director*
8:15 p.m. - Wednesday, May 19, 1971
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Wednesday
No.. 155

Madsen Recital Hall

May 19, 1971
Madsen Recital Hall

PROGRAM*

Sonata Op. 13 Pathetique ..... Beethoven
Adagio Cantabile

Jane Frauzel, piano

Rondo Alla Scherzo, from Clarinet Concerto in E-flat ..... Stamitz

Hollis Pincock, tuba
Becky Campbell, piano

Two-Part Invention No. 8 in F major ..... Bach
Sonata in E minor ..... Haydn
Presto

Virla Cruser, piano

Se tu màmi ..... Pergolesi
The Singer ..... Head

Norma Smyth, soprano
Lisa James, piano

Sonata Op. 14, no. 1 ..... Beethoven
Allegro

Cheryl Eves, piano

O del mio dolce ardor ..... Gluck
Chi vuol comprar la bella calandrina ..... Jommelli
Star Vicino ..... Rosa

Sharon Kay Douglas, soprano
Sharon Singley, piano

Sonatine ..... Ravel
Moderé

Greg Jorgensen, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

LOWELL F. MURDOCK, *baritone*
Student of Ray Arbizu
Assisted by Maxine Cameron, *piano*

in

GRADUATE RECITAL

(Required for the Degree Master of Music
with a Major in Applied Music)

6:00 p.m.
Wednesday, May 19, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 166

PROGRAM

I

Mondnacht ..... Schumann

Die Rose, die Lilie ..... Schumann

Undwüssten's die Blumen ..... Schumann

Und willst du deinen Liebsten sterben sehen ..... Wolf

Der Tod, das ist die kühle Nacht ..... Brahms

Von ewiger liebe ..... Brahms

II

Madamina, from *Don Giovanni* ..... Mozart

INTERMISSION

III

La Bonne Chanson ..... Fauré

Une Sainte, en son auréole
Puisque l'aube grandit
La lune blanche luit dans les bois
J'allais par des chemins perfide
J'ai presque peur, en vérité
Avant que tu ne t'en aille
Donc ce sera par un clair jour d'été
N'est-ce pas?
L'hiver a cessé

IV

From An Unknown Past ..... Ned Rorem

The lover in winter plainteth for the spring
Hey nonny no!
My blood so red
Suspira
The miracle
Tears
Crabbed age and youth

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*

with
Guest Artists*

Jennifer Moulton, *piano*
James D. White, *violin*
Julie Bevan, *cello*

8:15 p.m.
Wednesday, May 19, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 167

PROGRAM

Symphony no. 41 K. 551 ..... Mozart
Allegro vivace
Andante cantabile
Menuetto: allegretto
Molto Allegro

Piano Concerto no. 3 in G Major op. 26 ..... Prokofieff
Theme and Variations
Jennifer Moulton, *piano*

Symphony in Three Movements ..... Nelson**
Briskly

INTERMISSION

Double Concerto for Violin and Cello ..... Brahms
Andante
Vivace non troppo
James D. White, *violin*
Julie Bevan, *cello*

Scheherazade ..... Rimsky-Korsakoff
Introduction
Festival at Bagdad
The Wreck of Sinbad's Ship
Conclusion

*Winners of annual student concerto performance auditions

Miss Moulton, from Bountiful, Utah, is a senior majoring in applied music. She studies with Dr. Reid Nibley.

Julie Bevan is a sophomore majoring on the cello, a student of Christian Tiemeyer. She calls Salt Lake City, Utah, her home.

James Douglas White, as a graduate applied major, studies with Professor Percy Kalt. He has previously studied at Juilliard School and in Europe.

**William E. Nelson, a graduate student in composition, studies with Dr. Robert Manookin. He comes from Tooele, Utah.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JAMES WHITE, *violin*

Student of Percy Kalt

Assisted by Guillermo Rosales, *piano*

in

RECITAL

(Required for the Degree Master of Music
with a Major in Applied Music)

4:00 p.m.

Thursday, May 20, 1971

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1970-71 Series No. 160

PROGRAM

Romance in F Major op. 50 ..... Beethoven

Sonata in B-flat Major K. 454 ..... Mozart

Largo - Allegro
Andante
Allegretto

INTERMISSION

Improvisation op. 21 no. 1 ..... Kabalevsky

Pastorale—Song without Words for Violin and Four Woodwinds .... Stravinsky

Roger Watson, *oboe* — Larry Hill, *clarinet*
Ross Stephenson, *English horn* — Dan Pack, *bassoon*

Sonata in D Minor op. 108 ..... Brahms

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

INTERMISSION

String Quartet in C Major (Dissonant) K. 465 ..... Mozart

Adagio - Allegro
Andante cantabile
Menuetto allegretto
Molto allegro

James White, *violin* — Steve Day, *viola*
Patrice Anderson, *violin* — Julie Bevan, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ELIZABETH ERIKSON, *piano*
Student of Reid Nibley

in

SENIOR RECITAL

(Required for the Degree Bachelor of Arts
with a Major in Applied Music)

6:30 p.m.
Thursday, May 20, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 164

PROGRAM

Sonata no. 62 in E-flat Major ..... Haydn

Allegro
Adagio
Finale—Presto

Fantasiestücke op. 12 ..... Schumann

Des Abends (In the Evening)
Aufschwung (Soaring)
Warum? (Why?)
Grillen (Whims)
In der Nacht (In the Night)
Fabel (Fable)
Traumes Wirren (Dream Visions)
Ende vom Lied (End of the Song)

INTERMISSION

Estampes ..... Debussy

Pagodes
La Soirée dans Grenade
Jardins sous la pluie

Six Dances in Bulgarian Rhythm ..... Bartok

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FACULTY PIANO QUARTET

REID NIBLEY, *piano*
PERCY KALT, *violin*
DAVID DALTON, *viola*
RICHARD ALLEN, *cello*

8:15 p.m.
Thursday, May 20, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 168

PROGRAM

Trio in G Major op. 9 no. 1 ..... Beethoven

Adagio - Allegro con brio
Adagio, ma non tanto e cantabile
Scherzo: Allegro
Presto

Quartet ..... Nibley

Molto Allegro
Elegie
Allegro vivace e ritmico

INTERMISSION

Quartet in G Minor K. 478 ..... Mozart

Allegro
Andante
Rondo: Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music
Preparatory Department

presents

CHRISTY CHILDS, *piano*
Student of Paul Pollei

in

RECITAL

8:15 p.m.
Friday, May 21, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 157

PROGRAM

I

Sonata in C Major op. 2 no. 3 ..... Beethoven

Allegro con brio
Adagio
Allegro
Allegro assai

II

Prelude and Fugue in C-sharp Major WTC I ..... Bach

III

Etude in C-sharp Minor op. 10 no. 4 ..... Chopin

Etude in F Minor op. 10 no. 9 ..... Chopin

Etude in A Minor op. 25 no. 11 ..... Chopin

INTERMISSION

IV

Sonata (1926) ..... Bartok

Allegro moderato
Sostenuto e pesante
Allegro molto

V

Nocturne (Homage to John Field) op. 33 ..... Barber

VI

L'isle joyeuse ....Debussy

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Preparatory Department

presents

WENDY BROWN, *piano*

Student of Paul Pollei

in

RECITAL

4:00 p.m.
Saturday, May 22, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 146

PROGRAM

Sonata in G Major Hob. XVI/40 ..... Haydn

Allegretto innocente
Presto

Songs without Words op. 53 no. 3 ..... Mendelssohn

Nocturne in G Major op. 37 no. 2 ..... Chopin

Prelude in E-flat Major op. 23 no. 6 ..... Rachmaninoff

Rondo on Argentine Children's Folk Tunes ..... Ginastera

INTERMISSION

Two-Part Inventions ..... Bach

No. 15 in B Minor
No. 12 in A Major
No. 16 in E Major

Fantasiestücke op. 12 ..... Schumann

Soaring
Why?
Whims

Concerto no. 2 in G Minor op. 22 ..... Saint-Saëns

Andante Sostenuto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Preparatory Department

presents

MAX BUHLER, *piano*

Student of Paul Pollei

in

RECITAL

7:00 p.m.
Monday, May 24, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 158

PROGRAM

I

Sonata in E Major L. 23 ..... Scarlatti

II

Sonata in D Major op. 10 no. 3 ..... Beethoven

Presto
Largo e mesto
Allegro
Allegro

III

Alborada del gracioso ..... Ravel

INTERMISSION

IV

Six Dances in Bulgarian Rhythm ..... Bartok

V

Ballade in F Major op. 38 ..... Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

GUEST PERFORMER
JOLANE LAYCOCK, *piano*

in

RECITAL

8:15 p.m.
Thursday, June 17, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1970-71 Series No. 171

PROGRAM

Prelude and Fugue in G Major BWV 884 from WTC II ..... J. S. Bach

Prelude and Fugue in G Minor BWV 885 from WTC II ..... J. S. Bach

Sonata in E Major op. 109 ..... Beethoven

Vivace, ma non troppo
Prestissimo
Gesangvoll, mit innigster Empfindung

INTERMISSION

Polonaise-Fantaisie op. 61 ..... Chopin

Barcarolle op. 60 ..... Chopin

Pavane pour une infante défunte ..... Ravel

Toccata, from *Le Tombeau de Couperin* ..... Ravel

SUMMER LYCEUM SERIES

presents

KARL ULRICH SCHNABEL, piano

8:15 p.m.
Monday, June 28, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata quasi una fantasia op. 27 no. 2 in C-sharp Minor ..... Beethoven

Adagio sostenuto
Allegretto
Presto agitato

Moments Musicaux op. 94 ..... Schubert

Moderato, C major
Andantino, A-flat major
Allegro moderato, F minor
Allegro vivace, F minor
Allegretto, A-flat major

INTERMISSION

Andante spianato e Grande Polonaise op. 22 ..... Chopin

Four pieces from *Années de Pèlerinage* ..... Liszt

Canzonetta del Salvator Rosa
Sonetto 123 del Petrarca
Au bord d'une source
Chapelle de Guillaume Tell

BRIGHAM YOUNG UNIVERSITY

1971 SUMMER MUSIC FESTIVAL

presents

ANDOR TOTH, *violin*

ADOLPH BALLER, *piano*

8:15 p.m.
Thursday, July 8, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1970-71 Series No. 172

PROGRAM

Sonata in D Major, op. 12, no. 1 ..... L. v. Beethoven

Allegro con brio
Tema con variazioni: Andante con moto
Rondo: Allegro

Sonata No. 1 ..... Bela Bartok

Allegro appassionato
Adagio
Allegro

INTERMISSION

Sonata in D Major, op. 94A ..... Sergei Prokofieff

Moderato
Presto
Andante
Allegro con brio

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COMING EVENTS

July 14 Siegfried Palm, German Cellist
8:15 p.m. de Jong Concert Hall

July 28 Cornelia Dolan Prestel, Austrian Coloratura Soprano
8:15 p.m. de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
SUMMER MUSIC FESTIVAL

presents

SIEGFRIED PALM, *cello*

MARLENE BACHELDER, *piano*

8:15 p.m.
Wednesday, July 14, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in F Major, op. 5, no. 1 ..... Beethoven

Adagio sostenuto - Allegro
Allegro vivace

Sonata 1960 for Cello Solo ..... Zimmerman

Rappresentazione
Fase
Trope
Spazi
Versetto

INTERMISSION

Sonata in D Minor ..... Debussy

Prologue: Lent
Serenade: Fantasque et leger
Finale: Animé

Sonata in E Minor, op. 38 ..... Brahms

Allegro non troppo
Allegretto quasi Menuetto
Allegro

****

COMING EVENTS

July 28, 1971	Cornelia Dolan Prestel, Coloratura Soprano 8:15 p.m. de Jong Concert Hall
August 2, 1971	Newark Boys Chorus 8:15 p.m. de Jong Concert Hall
August 4, 1971	Michel DeBost, Flute 8:15 p.m. de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CONCERT BAND

and

SUMMER SYMPHONY

Ralph G. Laycock, *director*

with

Edward Robbins and Jack Dove, *trumpet soloists*

8:15 p.m.
Thursday, July 15, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 173

PROGRAM

Amparita Roca, Spanish March ..... Texidor-Winter

Second Suite in F ..... Holst
March
Song without Words, "I'll Love My Love"
Song of the Blacksmith
Fantasia on the "Dargason"

Triparta for Band ..... Forsblad-Livingston
Pastorale

Concerto for Two Trumpets ..... Vivaldi-Lang
Allegro

Edward Robbins, *trumpet*
Jack Dove, *trumpet*

Canzona ..... Mennin

CONCERT BAND

INTERMISSION

The Portugese Inn, Overture ..... Cherubini

Fantasia on the Alleluia Hymn ..... Jacob

Symphony No. 5 in E Minor (From the New World) ..... Dvorak
Adagio—allegro molto

SUMMER SYMPHONY

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DALLAS LOWE, *trumpet*

Student of Newell K. Dayley

Assisted by
Mona A. Smith, *piano*
and
The Brass Quintet

in

SENIOR RECITAL

6:00 p.m.
Wednesday, July 21, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 175

PROGRAM

Sonata in G Minor ..... Arcangelo Corelli

Adagio
Adagio cantabile
Allegro moderato
Allegro con delicatezza

Proclamation ..... Ernest Bloch

Mr. Lowe and Mrs. Smith

Three Pieces ..... Anthony Holborne

Muy Linda
Pavan
Gailliard

Two Pavans ..... Melchoir Franck

Quintet in B Minor ..... Victor Ewald

Allegro moderato

Newell Dayley, *trumpet* — David Bartholomew, *French horn*
Dennis Husted, *trumpet* — Bryan Hofheins, *trombone*
LeRoy Crawford, *tuba*

Preludio Aria e Scherzo ..... Ennio Porrino

Caprice for Trumpet in C, op. 47 ..... Eugene Bozza

Mr. Lowe and Mrs. Smith

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

PAMELA HART, *mezzo-soprano*

MICHAEL FREES, *baritone*

Students of Clifford Barnes

Assisted by
Noreen Bails, Sandra Frees, Jay Lucas, *piano*

in

JOINT SENIOR RECITAL

8:15 p.m.
Friday, July 23, 1971
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1970-71 Series No. 174

PROGRAM

Amarilli mia bella ..... Giulio Caccini
Se l'Aura spira ..... Girolamo Frescobaldi

Mr. Frees

J'ai perdu mon Euridice, from *Orfeo* ..... Christoph W. Gluck
Chi vuol la zingarella ..... Giovanni Paisiello
O del mio dolce ardor, from *Paris et Helena* ..... Christoph W. Gluck
Chacun à son gout, from *Die Fledermaus* ..... Johann Strauss

Miss Hart

I attempt from Love's sickness to fly, from *The Indian Queen* .... Henry Purcell
Passing By ..... Edward C. Purcell
The Miller of Dee ..... Beethoven-Christy

Mr. Frees

An die Musik ..... Franz Schubert
Ave Maria ..... Franz Schubert
Lied ..... César Franck

Mr. Frees

Songs my mother taught me ..... Charles Ives
Heart, we will forget him ..... Aaron Copland
Going to Heaven ..... Aaron Copland
The Green Dog ..... Herbert Kingsley

Miss Hart

Vergebliches Ständchen ..... Johannes Bhahms
Là ci darem la mano, from *Don Giovanni* ..... Wolfgang A. Mozart

Miss Hart and Mr. Frees

BRIGHAM YOUNG UNIVERSITY
SUMMER MUSIC FESTIVAL

presents

CORNELIA DOLAN, *soprano*
KURT PRESTEL, *piano*
ASSISTED BY DAVID RANDALL, *clarinet*

8:15 p.m.
Wednesday, July 28, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

SONGS OF FRANZ SCHUBERT

Ganymed (Goethe)

Abendlied (Claudius)

Die Liebe hat gelogen (Graf Platen)

Rastlose Liebe (Goethe)

Suleika (from *Westöstlichen Divan* attributed to Goethe, but actually by Marianne von Willemer)

Du bist die Ruh (Rückert)

Heidenröslein (Goethe)

Gretchen am Spinnrad (Goethe's *Faust*)

Der Hirt auf dem Felsen, Op. 129 (Wilhelm Müller's *Der Berghirt*)

INTERMISSION

SONGS OF WOLFGANG AMADEUS MOZART

Das Veilchen (Goethe)

Ariette, Oiseaux, si tous les ans (de la Motte)

Ariette, Dans un bois solitaire (de la Motte)

Voi avete un cor fedele, K. 217

Vorrei spiegarvi, oh Dio, K. 418

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COMING EVENTS

August 2, 1971	Newark Boys Chorus 8:15 p.m. de Jong Concert Hall
August 4, 1971	Michel DeBost, Flute 8:15 p.m. de Jong Concert Hall
August 11, 1971	Stan Kenton and Orchestra 8:15 p.m. de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

SUMMER MUSIC FESTIVAL

presents

MICHEL DEBOST, *flute*

PAUL POLLEI, *piano*

8:15 p.m.
Wednesday, August 4, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata (1936) ..... Paul Hindemith
- Heiter bewegt
- Sehr langsam
- Sehr lebhaft
- Marsch

Partita in A Minor for solo flute ..... Johann Sebastian Bach
- Allemande
- Courante
- Sarabande
- Bourrée Anglaise

Serenade in D Major, Op. 41 ..... Ludwig van Beethoven
- Entrata
- Tempo ordinario d'un Minuetto
- Allegro molto
- Andante con variazioni
- Adagio - Allegro vivace e disinvolto

INTERMISSION

Sonata ..... Francis Poulenc
- Allegro malinconico
- Cantilena
- Presto giocoso

Danse de la Chêvre (unaccompanied) ..... Arthur Honegger

Syrinx (unaccompanied) ..... Claude Debussy

Suite Paysanne Hongroise ..... Bela Bartok
- Chants popularies tristes
- Scherzo
- Viéilles danses

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COMING EVENTS

August 11, 1971	Stan Kenton and Orchestra in concert	
	8:00 p.m.	Smith Fieldhouse
August 12, 1971	Melos String Quartet	
	8:15 p.m.	de Jong Concert Hall
August 16, 1971	Joaquin Achucarro, *piano*	
	8:15 p.m.	de Jong Concert Mall

BRIGHAM YOUNG UNIVERSITY

SUMMER MUSIC FESTIVAL

presents

MELOS QUARTET

WILHELM MELCHER, *violin*
GERHARD VOSS, *violin*
HERMANN VOSS, *viola*
PETER BUCK, *cello*

8:15 p.m.
Thursday, August 12, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet No. 3, Cantari alla madrigalesce (1931) ..... G. F. Malipiero
Allegro moderato

Quartet in B-flat Major, K.V. 589 ..... W. A. Mozart
Allegro, larghetto
Menuetto (Moderato)
Allegro assai

INTERMISSION

Quartet in C Minor, op. posth. ..... F. Schubert
Allegro assai

Quartet in G Minor, op. 10 ..... C. Debussy
Animé et tres decidé. Assez vif et bien rythmé
Andantino doucement expressif;
Tres moderé - tres mouvementé et avec passion

******

COMING EVENT

August 16, 1971 Joequin Achucarro, *piano*
8:15 p.m. de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

SUMMER MUSIC FESTIVAL

presents

JOAQUIN ACHUCARRO, *piano*

8:15 p.m.
Monday, August 16, 1971
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata Intermezzo and Fugue in C Major ..... Bach-Busoni

Fantasy, o.p. 17 ..... Schumann

The Maid and the Nightingale ..... Granados

El Puerto, from *Iberia Suite* ..... Albeniz

Prelude and Nocturne for the Left Hand ..... Scriabin

Gaspard de la nuit ..... Ravel